

# BAY • GUARDIAN

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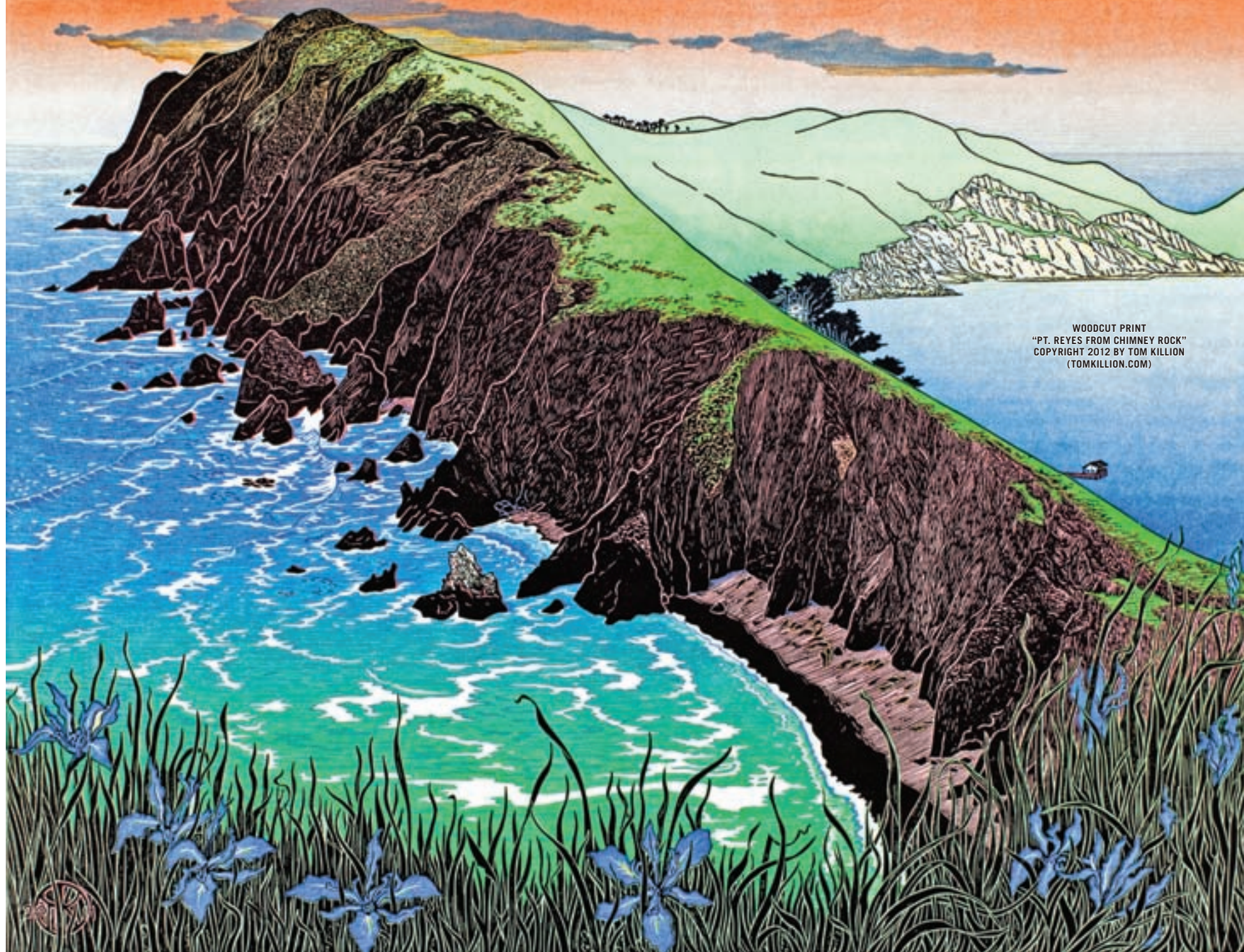
THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | APRIL 17 - 23, 2013 | VOL. 47, NO. 29 | FREE



## ON THE EDGE

As climate change batters California, will San Francisco lead the way to a better future — or fail the test?

By Steven T. Jones. **PAGE 12**



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### PUNK DEMOCRACY

Mike Park's scrappy Asian Man Records **P24**

### ABLE FABLES

Film: Fairy-tale inspiration done right **P39**

### URBAN ABORIGINES

A Tribe Called Red's dance floor powwow **P25**





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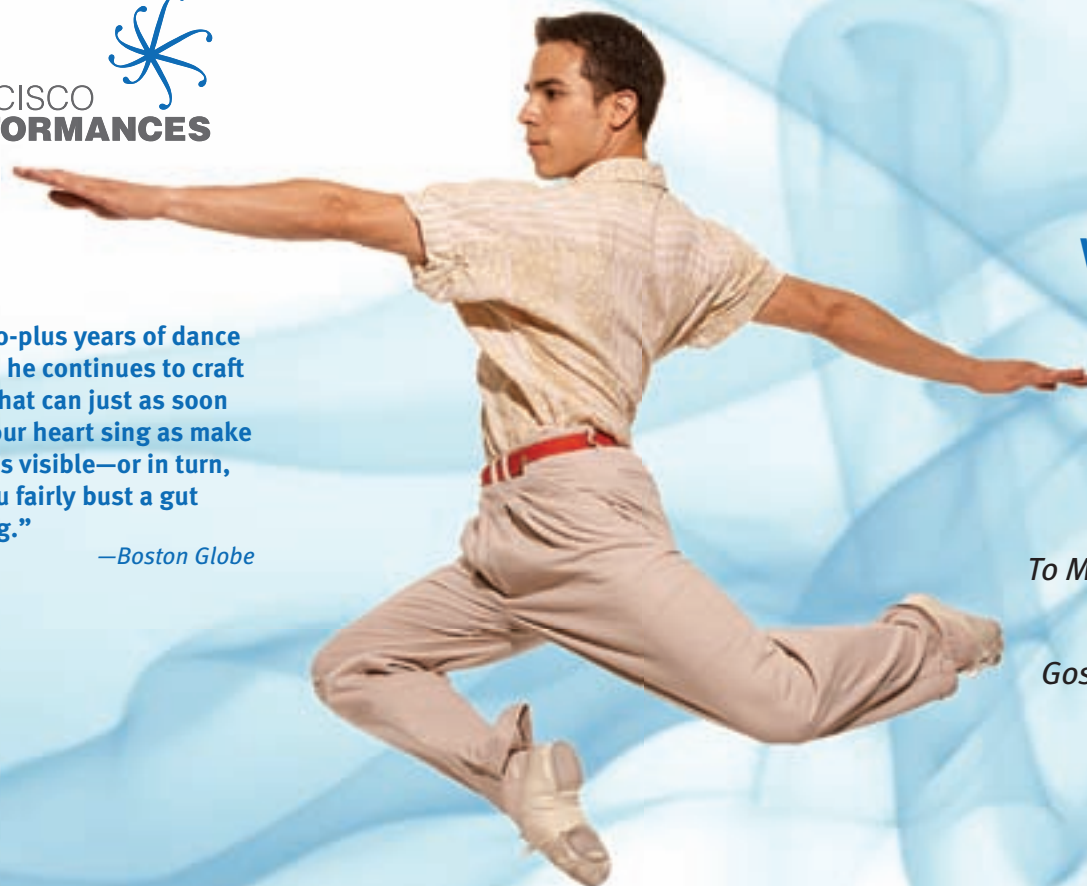


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**Program B (Thursday–Friday, May 2–3)**

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*Le Sacre du Printemps* (*The Rehearsal*)

**Program C (Saturday–Sunday, May 4–5)**

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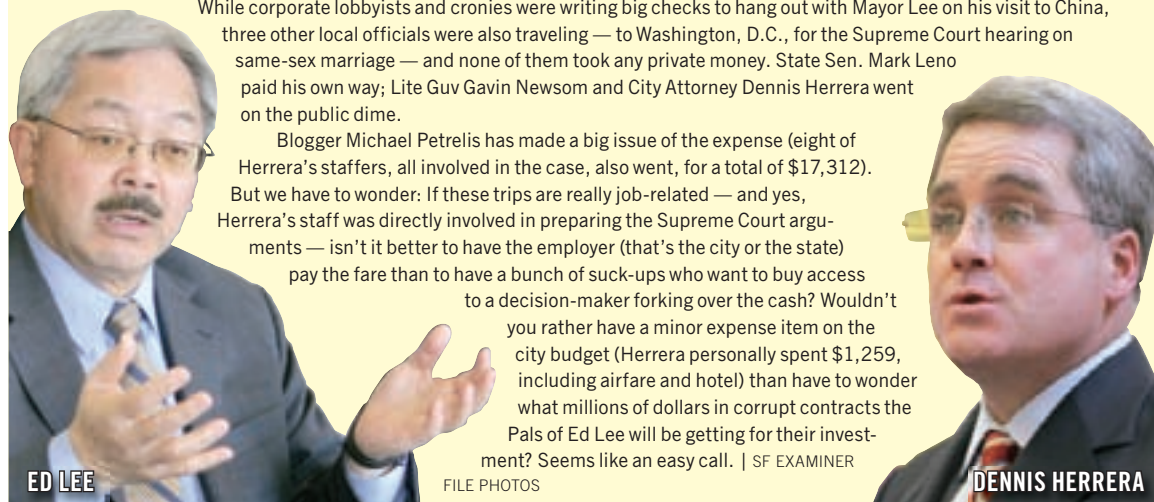
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## TRAVELS WITH DENNIS. AND MARK. AND GAVIN



ED LEE

DENNIS HERRERA

FILE PHOTOS

While corporate lobbyists and cronies were writing big checks to hang out with Mayor Lee on his visit to China, three other local officials were also traveling — to Washington, D.C., for the Supreme Court hearing on same-sex marriage — and none of them took any private money. State Sen. Mark Leno paid his own way; Lite Guv Gavin Newsom and City Attorney Dennis Herrera went on the public dime.

Blogger Michael Petrelis has made a big issue of the expense (eight of Herrera's staffers, all involved in the case, also went, for a total of \$17,312). But we have to wonder: If these trips are really job-related — and yes, Herrera's staff was directly involved in preparing the Supreme Court arguments — isn't it better to have the employer (that's the city or the state) pay the fare than to have a bunch of suck-ups who want to buy access to a decision-maker forking over the cash? Wouldn't you rather have a minor expense item on the city budget (Herrera personally spent \$1,259, including airfare and hotel) than have to wonder what millions of dollars in corrupt contracts the Pals of Ed Lee will be getting for their investment? Seems like an easy call. | SF EXAMINER

## WHEN CONSERVATIVES LOVE LENO

State Sen. Mark Leno has a bill that would allow cities, under limited circumstances and with considerable review, to let some bars stay open until 4am. And it's created some very strange bedfellows.

Leno has gotten support from the conservative Orange County Register, which likes the bill because the Register editorial board hates pretty much all regulations. He's been on right-wing talks shows with hosts who don't want the gummint telling them when to drink. He had a friendly session on Fox News.

And at the same time, he's been attacked by progressives like Bruce Livingston, who runs Alcohol Justice, which normally tries to make sure the booze industry is paying fair taxes. Livingston is working like crazy to line up opposition. Be strange if Leno wins this with the libertarian vote -- but in Sacramento, strange is the new normal.



## THE TIN CUP IS EMPTY

Mayor Ed Lee says he's investing a lot of time raising funds for the America's Cup, including breakfast meetings with corporate CEOs. But so far, it appears he hasn't collected many checks.

City law mandates that any donations the mayor solicits be reported to the Ethics Commission within 30 days. We know from the limited information Hizzoner's Office was willing to release that Lee had meetings with potential funders between Jan. 25 and March 4. As of April 10, no disclosure forms had been filed.

And, while city officials originally promised that private funding would cover the entire event, America's Cup Organizing Committee CEO Kyri McClellan noted in a March 13 letter that she expects \$13 million of the expected \$15.6 million shortfall for a billionaire's boat race will now come out of the city's general fund. In other words, from the pocketbooks of the local taxpayers.

Another sign that fundraising isn't going well: The Port director, Monique Moyer, announced last week that she wants permission to give naming rights on facilities in the Jimmy Herman Cruise Terminal for Cup donors. Yes: In effect, the city would be selling naming rights on a facility paid for by ... the taxpayers.

RENDERING COURTESY OF THE PORT OF SAN FRANCISCO



## EQUAL PAY. MAYBE

The Board of Supervisors officially declared April 9 "Pay Equity Day" in San Francisco, recognizing the ongoing struggle for gender equality in the workplace — at the same time that the city is trying to cut the salaries of job classifications that are overwhelmingly held by women.

The National Partnership for Women and Families notes that women in San Francisco earn on average of 84 cents for every dollar paid to their male counterparts. That persistent gap led the city years ago to raise the pay of jobs traditionally held by women.

But now the Department of Human Resources has recommended that the city cut the salaries of 16 categories of city workers, including personnel clerks and nursing technicians. Those jobs are held disproportionately by women. Laura Hahn, of the San Francisco Women's Political Caucus, called the pay inequity in this progressive city "embarrassing." That's a mild way to put it. | PHOTO COURTESY OF SEIU LOCAL 1021

## OAKLAND WINS, SF LOSES

Here's a bit of an international relations scorecard: Gov. Jerry Brown, the former mayor of Oakland, goes to China and comes back with a \$1.8 billion deal for development on the long-stalled Oak to Ninth project. Ed Lee goes to China to celebrate the \$1.7 billion Chinese investment in Treasure Island — and the deal goes sour.

What happened? Well, it doesn't help that Lennar Corp, the prime contractor at TI, is building on a parcel that will soon be underwater (literally), is riddled with serious radioactive and toxic waste problems, and has only one narrow access point on an already overcrowded bridge. So now Lennar has to start hustling for other investors. Good luck with that.

## POLITICAL ALERTS

### WEDNESDAY 17

#### AN EVENING WITH ANGELA DAVIS

First Congregational Church of Berkeley, 2345 Channing, Berk. [www.mecaforpeace.org](http://www.mecaforpeace.org), [penny@mecaforpeace.org](mailto:penny@mecaforpeace.org). 7-10pm, \$10 — \$15 sliding scale. Longtime racial justice and prisoners' rights advocate Angela Davis will speak in honor of the Middle East Children's Alliance 25th Anniversary. Davis is also releasing her new book, *The Meaning of Freedom and Other Difficult Dialogues*. MECA is a human rights/humanitarian aid organization primarily engaged in raising funds for children in Palestine, Lebanon and Iraq.

#### FILM SCREENING: CLIMATE REFUGEES

Valley Life Sciences Building, Room 2040, UC Berkeley, Oxford and University, Berk. [www.unausaeastbay.org](http://www.unausaeastbay.org). 6-8:45pm, free. The award-winning film *Climate Refugees* tackles the issue of population displacement resulting from climate change. The United Nations Association East Bay Chapter presents this screening forum with filmmaker Michael Nash and UC Berkeley Climate Specialist Kate O'Neill. Arrive 15 minutes early for a briefing at the life-sized T. Rex in the atrium to learn about the effect climate change had on dinosaurs.

### THURSDAY 18

#### PUBLIC FORUM ON CCSF

Unitarian Universalist Center, 1187 Franklin, SF. [doloresmp@gmail.com](mailto:doloresmp@gmail.com). 7-9pm, free. In June, a decision by an accreditation board could shutter City College of San Francisco, an institution serving about 100,000 students annually. Join Wendy Kaarmyn, Engineering Instructor at CCSF; Rafael Mandelman, CCSF board of trustees member, and Shanell Williams, president of CCSF's Associated Student Council, for a public forum on what happens next.

### SATURDAY 20

#### WORLD NAKED BIKE RIDE

Justin Herman Plaza, 1 Market, SF. [tinyurl.com/89nw58p](http://tinyurl.com/89nw58p). 11am, free. What better way to celebrate Earth Day than pedaling carbon-free, au naturel? It's both a statement against San Francisco's nudity ban and an "international demonstration in protest of our dependence on fossil fuels." Held to commemorate Earth Day, and the third anniversary of the BP Deepwater Horizon explosion and oil spill.

#### INFORMATIONAL MEETING: DESALINATION FOR BAY AREA WATER?

Koret Auditorium, SF Main Library, 100 Larkin, SF. [www.regionaldesal.com](http://www.regionaldesal.com), [info@regionaldesal.com](mailto:info@regionaldesal.com). 10:30am-12:30pm, free. Five of the Bay Area's largest water agencies are studying the use of desalination to serve regional water needs. Come learn about the project's potential impacts on climate change, water quality in the Bay, and sensitive fish species. Another session will be held Wed/24 at 375 11th St, Oakl., 6-8pm.

### MONDAY 22

#### EARTH DAY KEYSTONE XL PROTEST

San Francisco EPA offices, 75 Hawthorne, SF. [greenaction.org](http://greenaction.org). noon, free. Join the Earth Day Coalition in a protest that will begin at the Environmental Protection Agency and proceed to the State Department building at One Market Plaza. The event marks the last day for public comment on the Keystone XL Pipeline environmental assessment. "We'll give them our comments loud and clear," according to event organizers, "just in case they don't hear the ... outrage of people forced from their homes by the Arkansas oil pipeline spill."

## CHRONICLE WATCH

There are cracks in the sidewalks, holes in the streets, and the city's recreation facilities are inadequate and unsafe, Chronicle Watch has learned.

All over the city, shit's just falling apart. Chronicle Watch can point to bad and unsafe intersections, crumbling playing fields, and a lot of other stuff that needs to be fixed.

Chronicle Watch has learned that there just isn't enough money in the city budget to pay for it all.

"It's pretty ridiculous," a Chronicle Watch tipster said. "This is one of the richest cities in the world, and we can't raise enough tax money from the billionaires to make the place safe for kids to play."



## WHAT'S NOT WORKING

**Issue:** The city doesn't bring in enough revenue to pay for all of the necessary maintenance work on its infrastructure.

**What's been done:** The Mayor's Office has cut taxes on big tech corporations, making the problem worse.

**Who's responsible:** Ron Conway, mayoral advisor and tech kingpin. [ron@sfciti.com](mailto:ron@sfciti.com)



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\*Sale limited to stock on hand & ends 4-22-13.

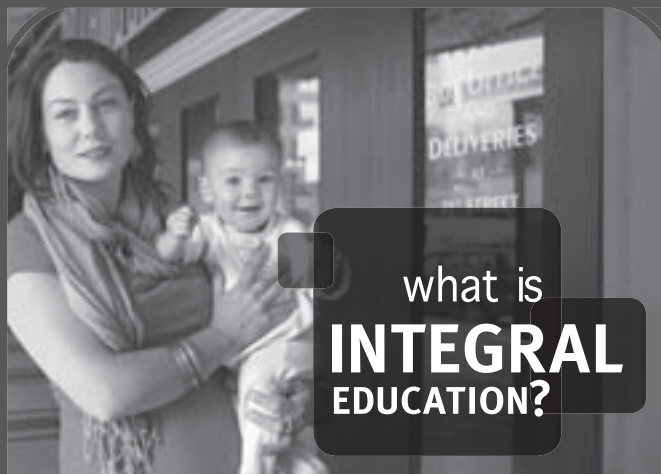
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### SOMATIC PSYCHOLOGY

Wednesday, April 17  
6:00PM-8:00PM, room 212

### HUMAN SEXUALITY

Monday, April 29  
5:00PM-6:00PM, room 210

### INTEGRATIVE HEALTH STUDIES

Wednesday, May 1  
6:00PM-7:00PM, room 420

### WOMEN'S SPIRITUALITY

Thursday, May 2  
4:00PM-5:30PM, online

### EAST WEST PSYCHOLOGY

Thursday, May 2  
5:30PM-6:30PM, Namaste Hall

### CLINICAL PSYCHOLOGY

Thursday, May 2  
5:30PM-7:00PM, PsyD Lounge, Fox Plaza

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# BAY GUARDIAN

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# Making CEQA work

BY SCOTT WIENER AND PAT SCOTT

**OPINION** In San Francisco, a single person can file an eleventh-hour appeal under the California Environmental Quality Act to stop a park, library, transit, or affordable housing project that has broad public support. It's actually worse: that single person can file the appeal long after the project has been approved and even after it goes into construction. When the appeal is filed, the project must stop construction — creating huge costs — until the Board of Supervisors gets around to ruling on the appeal.

This is government dysfunction at its worst, and it needs to be reformed. Supervisor Scott Wiener is sponsoring legislation to do just that: to allow full public participation and challenges to projects while implementing the common-sense rule that for any project, there must be an end to the process and a clear deadline for filing CEQA appeals. Public participation in decision-making is important, but at some point, the decision is made, the process comes to a conclusion, and the project begins. Open-ended CEQA appeals with no deadlines — San Francisco's current system — are anti-democratic.

Passed 40 years ago, CEQA is an important state law that requires environmental analysis before approving projects. CEQA has helped stop or modify environmentally problematic projects in our state. Pretty much every project in San Francisco — whether a mega-development or a smaller project, such as a homeowner replacing a rotted-out porch handrail, a playground or library renovation, an affordable housing project, or a bike or pedestrian-safety upgrade — must undergo CEQA evaluation. These myriad CEQA evaluations are then appealable to the Board of Supervisors.

Yes, if you are replacing that rotted out handrail or working with your neighbors to renovate your local playground, those projects can be appealed to the Board of Supervisors under CEQA if a single person doesn't like

what you're doing.

We support CEQA and support the right to appeal projects. What we cannot support is having no firm deadline to file those appeals. We've seen excellent projects, with broad public support, get delayed and have dramatically increased costs because of our bad process. A small group abused CEQA to fight the North Beach Library for years. After the Dolores Park renovation underwent dozens of community meetings and attained broad community support, a single person appealed the project, arguing that the dog areas of the park would lead to childhood obesity. San Francisco's bike plan was delayed for years, costing millions of tax dollars.

By setting a clear deadline to file CEQA appeals — 30 days after the project is approved — and by improving notice to the public, Supervisor Wiener's legislation will provide opponents every opportunity to challenge a project, but they will have to do so before the project goes into construction. That is a common-sense rule, and as a result, the legislation has garnered broad support from affordable housing builders, the San Francisco Bicycle Coalition, Walk SF (our pedestrian safety advocacy group), SPUR, labor unions, and neighborhood associations and leaders.

Supervisor Jane Kim has introduced an alternative to Supervisor Wiener's legislation. Supervisor Kim's legislation would make our dysfunctional process even worse. It would allow for multiple CEQA appeals of projects instead of just one and would continue to allow CEQA appeals long after projects are approved and even after they go into construction.

It's time to bring rationality to our CEQA appeal process. Supervisor Wiener's CEQA appeal legislation is the right approach and deserves to be passed.

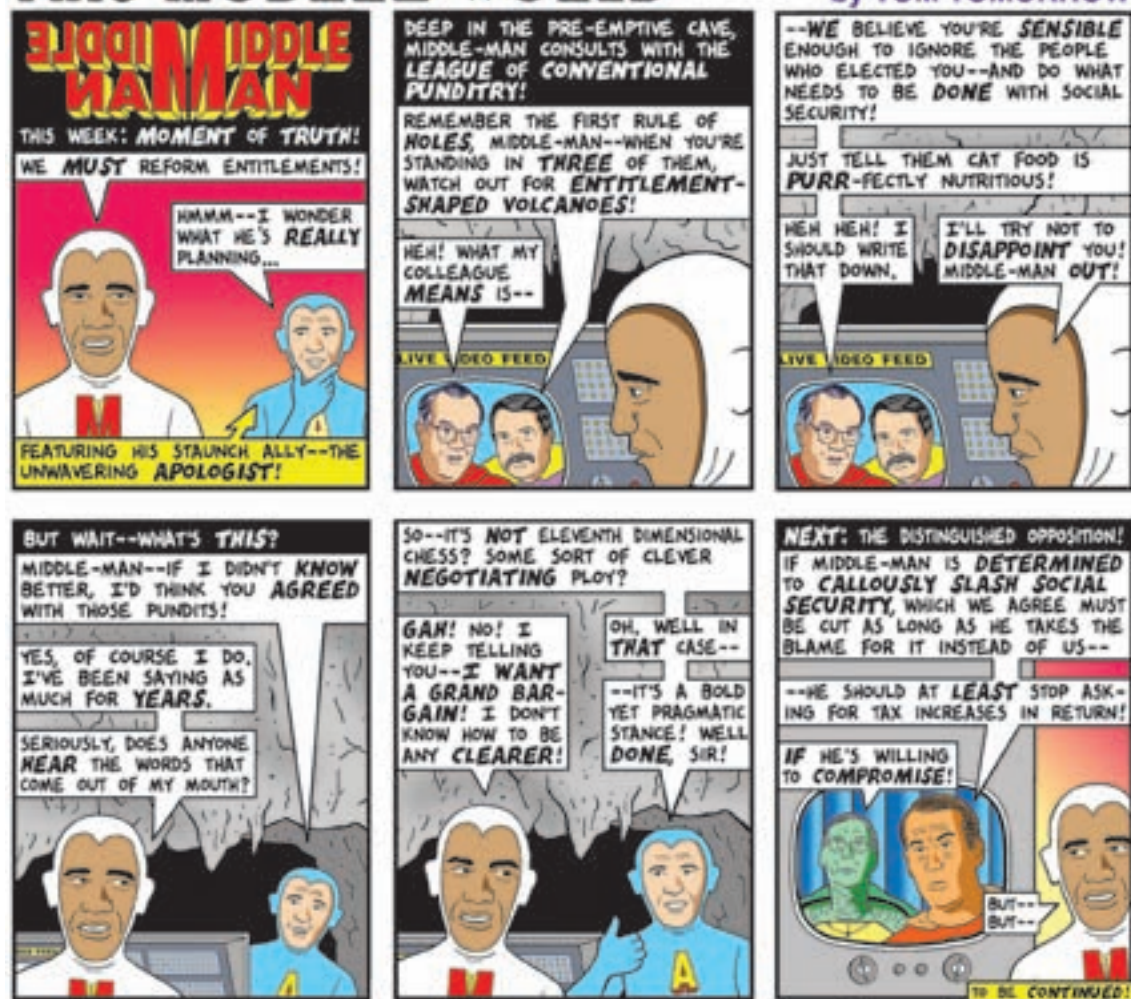
*Scott Wiener is a member of the San Francisco Board of Supervisors. Pat Scott is Executive Director of Booker T. Washington Community Service Center in the Western Addition, which provides services and affordable housing to families and youth.*

SCOTT WIENER

## WHY DO WE HAVE TO HAVE A PERPETUALLY ADOLESCENT ECONOMY?

### THIS MODERN WORLD

by TOM TOMORROW



## Deep breath. Slow down.

BY TIM REDMOND

**EDITORS NOTES** Yvon Chouinard is a phenomenal business success. He pretty much invented the manufacturing and sale of rock-climbing gear, and he's built three different companies. His latest, Patagonia, put him on the cover of Fortune, which called it "The coolest company on the planet."

And in the 1990s, Chouinard made a very anti-capitalist decision. He questioned the whole idea of growth.

In the wake of the 1991 recession, after the company had been expanding rapidly, banks called in Patagonia's loans, and Chouinard had to lay off staff. That was it: He decreed that from then on, Patagonia would grow slowly, if at all. What he had was working; he was making money, paying employees a good wage — and

taking time to go surfing and climbing. Why push it to the point where it might overwhelm itself and collapse?

Around the same time, I interviewed one of the most visionary architects and planners on the planet, a guy named Sim Van Der Ryn, who was living on a houseboat in Sausalito. We were talking about growth and development (and particularly the newly minted term "smart growth") and Van Der Ryn asked me a question I've never been able to answer: "Why do we have to have a perpetually adolescent economy?"

Why is constant, fast, dizzying growth the goal we all strive for? Isn't a steady-state, sustainable system not just acceptable but better?

We know what the mad rush to bigger and more has wrought in this country. We know, over the past half-century, what it's

meant for San Francisco. And it hasn't been good.

I'm over the debate on jobs vs. the environment. That ended, for anyone with any intelligence, more than 20 years ago. Renewable energy, transit infrastructure, clean tech — these things create a lot more jobs than coal and oil and cars, and in the next decade, the country that figures that out (right now, it's looking like China) is going to dominate the world economy.

But there's a much larger issue we need to look at, starting right here at home. Is San Francisco better served by more fancy condos, more office building, more construction cranes, more development on the waterfront? Or should we think about making sure that people who live here now, and have been here for years, have decent jobs and a stable place to live?

Happy Earth Day. **SFBG**





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FROM LEFT: RON LANZA,  
DENNIS PERON,  
AND TOM AMMIANO.

PHOTO COURTESY OF TOM AMMIANO

# SH!T H@#PENED

4.10-4.16.2013

## ! THE BATTLE OF MT. SUTRO

Mt. Sutro Forest is an unusual local park. A peaceful refuge on a steep hillside, most of it belongs not to San Francisco but to the University of California — and for most of the last 50 years, that didn't matter.

The forest, cropping up between the Haight and the Inner Sunset, is a thicket of eucalyptus trees, some 200 feet tall, and home to a variety of wildlife. It's a cloud forest, fed by the moisture in the prevalent fog, and is open to hikers. It offers an often misty and cool oasis a few blocks from the more developed Golden Gate Park.

More than 40 species of birds inhabit the forest, which has been relatively wild for most of the last 100 years.

Now UCSF wants to cut down 30,000 trees (60 percent of the forest), mow down 90 percent of the undergrowth, and use herbicides and tarps to prevent future growth. In essence, university planners want to turn the unruly forest into a more traditionally managed park.

The Draft Environmental Impact Report on the project states that the school wants to restore native plants, reduce the potential for wildfires, and improve the aesthetics of the park.

But cutting down trees and changing parks is always controversial in San Francisco, and a group called Save Sutro has already risen in opposition to the plan.

The group put out a report that describes the negative impacts removing the trees will have on not only the mountain, but on the surrounding neighborhoods. The cutting will destroy the habitats of the animals within the forest, as well as remove the wind and noise blockade that the trees create, the report states. The destroyed trees will not only cease absorbing the city's



## % RON LANZA, QUEER IMPRESARIO, DEAD AT 76

Ron Lanza, a pioneer in San Francisco's gay rights movement and an impresario who promoted queer arts through the worst of the AIDS crisis, has died after a long battle with colon cancer. He was 76.

Lanza, a Brooklyn native, was one of the leaders of Bay Area Gay Liberation in the 1970s, and, along with Assemblymember Tom Ammiano and the late activists Hank Wilson and Howard Wallace, was instrumental in building the LGBT movement in San Francisco.

He was the owner and operator of the Valencia Rose Café and later Josie's Cabaret and Juice Joint, two groundbreaking queer performance venues that helped launch the careers of Whoopie Goldberg, Marga Gomez, and Margaret Cho.

"His vision came from looking at people

and saying, 'you have talent, you ought to try this,'" Ammiano, who performed as a comedian at Valencia Rose, told me.

"He was a giant in this city," Tommi Avicolli Mecca, a performer and housing activist and the author of a book on the history of gay liberation, noted. "He created the foundation for what we now know as queer arts in San Francisco. He was really one of a kind."

Marke B., our managing editor and a long-time follower of queer culture, put it this way:

"He dedicated his life to promoting theater and arts in San Francisco — even if it sometimes meant playing hardball, but always with that super-charming, goofball smile. Every single drag queen, performance artist, comedian, and actor in the city owes Ron a memorial smoothie — the Valencia Rose and Josie's

Cabaret kept performing arts alive in this town through the worst years of AIDS and political artphobia."

Lanza, a military veteran, arrived in San Francisco in the late 1960s, and worked for a while as a teacher in Walnut Creek. "When he came out, he risked being fired, so he quit before they could fire him," Ammiano said.

With Wilson, Lanza took over the Ambassador Hotel, a Tenderloin SRO with a large number of gay and transgender tenants. In the 1980s, the two helped create what would become the Tenderloin AIDS Resource Center.

Lanza never liked the headlines; while his compatriots entered politics, ran for office, and organized on the streets, he stayed in the background, providing the cultural, moral, and financial support.

When Ammiano challenged then-Mayor Willie Brown in a legendary 1999 write-in campaign, Josie's Cabaret and Juice Joint became the campaign headquarters. "He was so supportive," Ammiano said. "He was a real San Francisco lefty. He only cared about money if he had to pay the bills."

Gabriel Haaland, who helped run the Ammiano write-in, told me that "San Francisco is diminished. It's such a heavy loss. There are people who are just magical, bright lights in the world, and he was one of them."

Lanza was diagnosed with colon cancer in his 40s, but survived — in part, probably, thanks to adopting a healthy lifestyle. "He didn't smoke, he was a vegetarian, and back then we teased him about it," Ammiano said.

But the cancer came back in his later years, and he quietly underwent a series of operations. "He called me a few weeks ago and said he was dying," Ammiano said. "He wanted to have a good-bye dinner."

A huge dog-lover, Lanza could often be seen running down Dolores Street with two or three rescue animals. One of his last wishes was for a trip East to leave the dogs with a relative. He'd been driving a limo for income, and one of his wealthy clients paid for the ticket.

"He was always handsome, always loyal," Ammiano recalled. "There were times you wanted to kill him, but the love was always there."

A memorial is pending. **(Tim Redmond)**

carbon dioxide emissions, but will release the carbon they have been storing. Additionally, the herbicides used to remove many of the roots will continue to weaken the remaining trees.

Wendy Oakes, a writer and longtime resident of San Francisco, told us UCSF is trying to keep its plans quiet. "UCSF is not informing people on purpose. They are trying to just sneak it by," she said.

Although UC insists it intends to keep the 80-acre parcel as open space, some fear the worst. Paul Castleman, a resident near Mt.

Sutro, noted, "as any real-estate developer knows, cleared land is much more valuable than heavily forested land." He explained that all major universities are looking for ways to expand their facilities and generate additional funds. "Increasing the ease of building on the Sutro land or increasing its value for resale are of obvious benefit to UCSF."

UCSF Environmental Coordinator Diane Wong told us that the school has no plans to develop the property, and that Sutro Forest has been deemed by the UC

Regents a permanent open space reserve since 1976.

The report has yet to clarify how the project will be funded. With an already tight budget, and programs being cut, the university will have to somehow come up with millions of dollars — and early efforts have not been successful.

UCSF applied for a grant from the Federal Emergency Management Agency, arguing that the forest is a fire hazard, but FEMA, along with the state's firefighting service, rejected that argument. In fact, documents obtained by Save Sutro show

that FEMA found UCSF's arguments misleading; in fact, thinning the trees might actually create more of a fire hazard because the dense forest acts as a windbreak.

If the plan gets approved, the university could be cutting trees as early as August 15. "If it's for the public, and they are willing to recognize the outpouring of support for this forest as a naturalized and untamed forest, then perhaps they would themselves decide to rethink it," Save Sutro's Rupa Bose noted. **(Taylor Hynes)**



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BY STEVEN T. JONES  
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**NEWS** When biologists talk about the health of a fragile ecosystem, they often speak of an “indicator species.” That’s a critter — a fish, say, or a frog — whose health, or lack thereof, is a signal of the overall health of the system. These days, when environmentalists who think about politics as well as science look at San Francisco, they see an indicator city.

This progressive-minded place of great wealth, knowledge, and technological innovation — surrounded on three sides by steadily rising tides — could signal whether cities in the post-industrial world will meet the challenge of climate change and related problems, from loss of biodiversity to the need for sustainable energy sources.

A decade ago, San Francisco pioneered innovative waste reduction programs and set aggressive goals for reducing its planet-cooking carbon emissions. At that point, the city seemed prepared to make sacrifices and provide leadership in pursuit of sustainability.

Things changed dramatically when the recession hit and Mayor Ed Lee took office with the promise to focus almost exclusively on economic development and job creation. Today, even with the technology and office development sectors booming and employment rates among the lowest in California, the city hasn’t returned its focus to the environment.

In fact, with ambitious new efforts to intensify development along the waterfront and only lackluster support for the city’s plan to build renewable energy projects through the CleanPowerSF program, the Lee administration seems to be exacerbating the environmental challenge rather than addressing it.

According to conservative projections by the Bay Conservation and Development Commission, the Bay is expected to rise at least 16 inches by 2050 and 55 inches by the end of the century. BCDP maps show San Francisco International Airport and Mission Bay inundated, Treasure Island mostly underwater, and serious flooding the Financial District, the Marina, and Hunters Point.

Lee’s administration has commissioned a report showing a path to carbon reduction that involves promoting city-owned renewable energy facilities and radically reducing car trips — while the mayor seems content do the opposite.

It’s not an encouraging sign for Earth Day 2013.



# Indicator city

If cutting edge San Francisco can’t meet the challenge of climate change and related environmental issues, are we all doomed?

## HOW WE’RE DOING

Last year, the Department of the Environment hired McKinsey and Company to prepare a report titled “San Francisco’s Path to a Low-Carbon Economy.” It’s mostly finished — but you haven’t heard much about it. The department has been sitting on it for months.

Why? Some say it’s because most of the recommendations clash with the Lee administration’s priorities, although city officials say they’re just waiting while they get other reports out first. But the report notes the city is falling far short of its carbon reduction goals and “will therefore need to complement existing carbon abatement measures with a range of new and innovative approaches.”

Data presented in the report, a copy of which we’ve obtained from a confidential source, shows that building renewable energy projects through CleanPowerSF, making buildings more energy-efficient, and discouraging private automobile use through congestion pricing, variable-price parking, and building more bike lanes are the most effective tools for reducing carbon output.

But those are things that the mayor either opposes and has a poor record of supporting or putting into action. The easy, corporate-friendly things that Lee endorses, such as

supporting more electric, biofuel, and hybrid vehicles, are among the least effective ways to reach the city’s goals, the report says.

“Private passenger vehicles account for two-fifths of San Francisco’s emissions. In the short term, demand-based pricing initiatives appear to be the biggest opportunity,” the report notes, adding a few lines later, “Providing alternate methods of transport, such as protected cycle lanes, can encourage them to consider alternatives to cars.”

Melanie Nutter, who heads the city’s Department of the Environment, admits that the transportation sector and expanding the city’s renewable energy portfolio through CleanPowerSF or some other program — both of which are crucial to reducing the city’s carbon footprint — are two important areas where the city needs to do a better job if it’s going to meet its environmental goals, including the target of cutting carbon emissions 40 percent from 1990 levels by the year 2025.

But Nutter said that solid waste reduction programs, green building standards, and the rise of the “shareable economy” — with Internet-based companies facilitating the sharing of cars, housing, and other products and services — help San Francisco show how environmentalism can co-exist

with economic development.

“San Francisco is really focused on economic development and growth, but we’ve gone beyond the old edict that you can either be sustainable or have a thriving economy,” Nutter said.

Yet there’s sparse evidence to support that statement. There’s a two-year time lag in reporting the city’s carbon emissions, meaning we don’t have good indicators since Mayor Lee pumped up economic development with tax breaks and other city policies. For example, Nutter touted how there’s more green buildings, but she didn’t have data about whether that comes close to offsetting the sheer number of new energy-consuming buildings — not to mention the increase in automobile trips and other byproducts of a booming economy.

Tom Radulovich, executive director of Livable City and president of the BART board, told us that San Francisco seems to have been derailed by the last economic crisis, with economic insecurity and fear trumping environmental concerns.

“All our other values got tossed aside and it was all jobs, jobs, jobs. And then the crisis passed and the mantra of this [mayoral] administration is still jobs, jobs, jobs,” he said. “They put sustainability on hold until the economic crisis passed,

and they still haven’t returned to sustainability.”

Radulovich reviewed the McKinsey report, which he considers well done and worth heeding. He’s been asking the Department of the Environment for weeks why it hasn’t been released. Nutter told us her office just decided to hold the report until after its annual climate action strategy report is released during Earth Day event on April 24. And mayoral Press Secretary Christine Falvey told us, “There’s no hold up from the Mayor’s Office.”

Radulovich said the study highlights how much more the city should be doing. “It’s a good study, it asks all the right questions,” Radulovich said. “We’re paying lip service to these ideas, but we’re not getting any closer to sustainability.”

In fact, he said the promise that the city showed 10 years ago is gone. “Gavin [Newsom] wanted to be thought of as an environmentalist and a leader in sustainability, but I don’t think that’s important to Ed Lee,” Radulovich said.

Joshua Arce, who chairs the city’s Environmental Commission, agreed that there is a notable difference between Newsom, who regularly rolled out new environmental initiatives and goals, and Lee, who is still developing ways to promote environmentalism within his economic development push.

“Ed Lee doesn’t have traditional environmental background,” Arce said. “What is Mayor Lee’s definition of environmentalism? It’s something that creates jobs and is more embracing of economic development.”

Falvey cites the mayor’s recent move of \$2 million into the GoSolar program, new electric vehicle charging stations in city garages, and his support for industries working on environmental solutions: “Mayor Lee’s CleantechSF initiative supports the growth of the already vibrant cleantech industry and cleantech jobs in San Francisco, and he has been proactive in reaching out to the City’s 211 companies that make up one of the largest and most concentrated cleantech clusters in the world.”

Yet many environmentalists say that simply waiting for corporations to save the planet won’t work, particularly given their history, profit motives, and the short term thinking of global capitalism.

“To put it bluntly, the Lee administration is bought and paid for by PG&E,” said Eric Brooks with Our City, which has worked for years to launch CleanPowerSF and ensure that it builds local renewable power capacity.

CONTINUES ON PAGE 14 >>





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## NEWS

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CONT>>

The opening of the McKinsey report makes it clear why the environmental policies of San Francisco and other big cities matter: "Around the globe, urban areas are becoming more crowded and consuming more resources per capita," it states. "Cities are already responsible for roughly seventy percent of global carbon dioxide emissions, and as economic growth becomes more concentrated in urban centers, their total greenhouse gas emissions may double by 2050. As a result, tackling the problem of climate change will in large part depend on how we reduce the greenhouse gas emissions of cities."

And San Francisco, it argues, is the perfect place to start: "The city now has the opportunity to crystallize and execute a bold, thoughtful strategy to attain new targets, continue to lead by example, and further national and global debates on climate change."

The unwritten message: If we can't do it here, maybe we can't do it anywhere.

### ON THE EDGE

San Francisco's waterfront is where economic pressures meet environmental challenges. As the city seeks to continue with aggressive growth and developments efforts on one side of the line — embodied recently by the proposed Warriors Arena at Piers 30-32, 8 Washington and other waterfront condo complexes, and other projects that intensify building along the water — that puts more pressure on the city to compensate with stronger sustainability initiatives.

"The natural thing to do with most of our waterfront would be to open it up to the public," said Jon Golinger, who is leading this year's referendum campaign to overturn the approval of 8 Washington. "But if the lens you're looking through is just the balance sheet and quarterly profits, the most valuable land maybe in the world is San Francisco's waterfront."

He and others — including SF Waterfront Alliance, a new group formed to oppose the Warriors Arena — say the city is long overdue in updating its development plan for the waterfront, as Prop. H in 1990 called for every five years. They criticize the city and Port for letting developers push projects without a larger vision.

"We are extremely concerned with what's happening on our shorelines," said Michelle Myers, director of the Sierra Club's Bay Chapter, arguing that the city should be embracing waterfront open space that can handle storm surge instead of hardening the

waterfront with new developments. "Why aren't we thinking about those kinds of projects on our shoreline?"

David Lewis, director of Save the Bay, told us cities need to think less about the value of waterfront real estate and do what it can to facilitate the rising bay. "There are waterfront projects that are not appropriate," Lewis said. Projects he puts in that category range from a scuttled proposal to build around 10,000 homes on the Cargill Salt Flats in Redwood City to the Warriors Arena on Piers 30-32.



## "HOW DO WE CREATE A RESILIENT SHORELINE AND PROTECT ASSETS?"

**LARRY GOLDSpan**  
**DIRECTOR, BCDC**

"We told the mayor before it was even announced that it is not a legal use of the pier," Lewis said, arguing it violated state law preserving the waterfront for maritime and public uses. "There's no reason that an arena has to be out on the water on a crumbling pier."

But Brad Benson and Diana Oshima, who work on waterfront planning issue for the Port of San Francisco, say that most of San Francisco's shoreline was hardened almost a century ago, and that most of the planning for how to use it has already been done.

"You have a few seawall lots and a few piers that could be development sites, but not many. Do we need a whole plan for that?" Benson said, while Oshima praises the proactive transportation planning work now underway: "There has never been this level of land use and transportation planning at such an early stage."

The Bay Conservation and Development Commission was

founded almost 50 years ago to regulate development in and around the Bay, when the concern was mostly about the bay shrinking as San Francisco and other cities dumped fill along the shoreline to build San Francisco International Airport, much of the Financial District, and other expansive real estate plans.

Now, the mission of the agency has flipped.

"Instead of the bay getting smaller, the bay is getting larger with this thing called sea level rise," BCDC Executive Director Larry Goldspan said as we took in the commanding view of the water from his office at 50 California Street.

A few years ago, as the climate change predictions kept worsening, the mission of BCDC began to focus on that new reality.

"How do we create a resilient shoreline and protect assets?" was how Goldspan put it, noting that few simply accept the inundation that BCDC's sea level rise maps predict. "Nobody is talking about retreating from SFO, or Oakland Airport, or BART."

That means Bay Area cities will have to accept softening parts of the shoreline — allowing for more tidal marshes and open space that can accept flooding in order to harden, or protect, other critical areas. The rising water has to go somewhere.

"Is there a way to use natural infrastructure to soften the effect of sea level rises?" Goldspan asked. "I don't know that there are, but you have to use every tool in the smartest way to deal with this challenge."

And San Francisco seems to be holding firm on increased development — in an area that isn't adequately protected. "The seawall is part of the historic district that the Port established, but now we're learning the seawall is too short," Goldspan said.

BCDC requires San Francisco to remove a pier or other old landfill every time it reinforces or rebuilds a pier, on a one-to-one basis. So Oshima said the district is now studying what it can remove to make up for the work that was done to shore up Piers 23-27, which will become a new cruise ship terminal once the America's Cup finishes using it a staging ground this summer.

Yet essentially giving up valuable waterfront real estate isn't easy for any city, and cities have both autonomy and a motivation to thrive under existing economic realities. "California has a history of local control. Cities are strong," Goldspan said, noting that sustainability may require sacrifice. "It will be a policy discussion at the city level. It's a new discussion, and we're just in the early stages."



# NEW WORLD

Global capitalism either grows or dies. Some modern economists argue otherwise — that a sustainable future with a mature, stable economy is possible. But that takes a huge leap of faith — and it may be the only way to avoid catastrophic climate change.

“In the world we grew up in, our most ingrained economic and political habit was growth; it’s the reflex we’re going to have to temper, and it’s going to be tough.” Bill McKibben writes in *Eaarth: Making a Life on a Tough New Planet*. “Across partisan lines, for the two hundred years since Adam Smith, we’ve assumed that more is better, and that the answer to any problem is another burst of expansion.”

In a telephone interview with the Guardian, McKibben discussed the role that San Francisco could and should be playing as part of that awakening.

“No one knows exactly what economy the world is moving toward, but we can sense some of its dimensions: more localized, less material-based, more innovative; these are things that San Francisco is good at,” he told us, noting the shift in priorities that entails. “We

need to do conservation, but it’s true that we also need to build more renewable power capacity.”

Right now, CleanPowerSF is the only mechanism the city has for doing renewable energy projects, and it’s under attack on several fronts before it even launches. Most of the arguments against it are economic — after all, renewable power costs more than coal — and McKibben concedes that cities are often constrained by economic realities.

Some city officials argue that it’s more sustainable for San Francisco to grow and develop than suburban areas — thus negating some criticism that too much economic development is bad for the environment — and Radulovich concedes there’s a certain truth to that argument.

“But is it as green as it ought to be? Is it green enough to be sustainable and avert the disaster? And the answer is no,” Radulovich said.

For example, he questioned, “Why are we building 600,000 square feet of automobile-oriented big box development on Hunters Point?” Similarly, if San Francisco were really taking rising seas seriously, should the city be pouring billions of dollars into housing on disappearing Treasure Island?

“I think it’s a really interesting macro-question,” Jennifer Matz, who runs the Mayors Office of Economic Development, said when we asked whether the aggressive promotion of economic development and growth can ever be sustainable, or whether slowing that rate needs to be part of the solution. “I don’t know that’s feasible. Dynamic cities will want to continue to grow.”

Yet that means accepting the altered climate of new world, including greatly reduced fresh water sup-

plies for Northern California, which is part of the current discussions.

“A lot of the focus on climate change has moved to adaptation, but even that is something we aren’t really addressing,” Radulovich said.

Nutter agreed that adapting to the changing world is conversation that is important: “All of the development and planning we’re doing today needs to incorporate these adaptation strategies, which we’re just initiating.”

But environmentalists and a growing number of political officials

say that San Francisco and other big cities are going to need to conceive of growth in new ways if they want to move toward sustainability. “The previous ethos was progress at any cost — develop, develop, develop,” Myers said, with the role of environmentalists being to mitigate damage to the surrounding ecosystem. But now, the economic system itself is causing irreversible damage on a global level. “At this point, it’s about more than conservation and protecting habitat. It’s about self-preservation.” **SFBG**

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## NEWS

CALIFORNIA COUNTIES WITH CONFIRMED (RED) AND SUSPECTED (YELLOW) FRACKING. MAP BY CENTER FOR BIOLOGICAL DIVERSITY

# Fracking changes everything

It's toxic. It's contributing to climate change. And it's happening all over California — with little regulation.

BY REBECCA BOWE  
 rebecca@sfbg.com

**NEWS** In December 2012, the federal Bureau of Land Management held an annual auction for oil and gas development rights on federal territory in California, offering up wild lands in Fresno, Monterey, and San Benito counties. It sold off leases to 15 parcels, totaling nearly 18,000 acres. One bidder was a subsidiary of Occidental Petroleum, an oil company that drilled 675 new wells in California in 2011 alone.

The BLM affair works like any other auction: Bids are made verbally, and leasing rights are awarded to the highest bidder. Every last acre was snapped up, locking companies in for 10-year leases.

The average bid per acre? \$4.21. The highest bid per acre? Ten bucks. The total federal government revenue? Just over \$100,000.

The fact that oil companies can buy up mining rights to such a vast area of public land, for the price equivalent of about a tenth of a house in San Francisco, is nothing new. But this land auction was significant because BLM turned a blind eye to fracking, an oil and gas extraction technique that's fueled widespread opposition. BLM green-lighted the leases based on an official assessment projecting that no more than a single acre of land would be disturbed by the anticipated oil drilling, the same argument used to justify the previous year's auction.

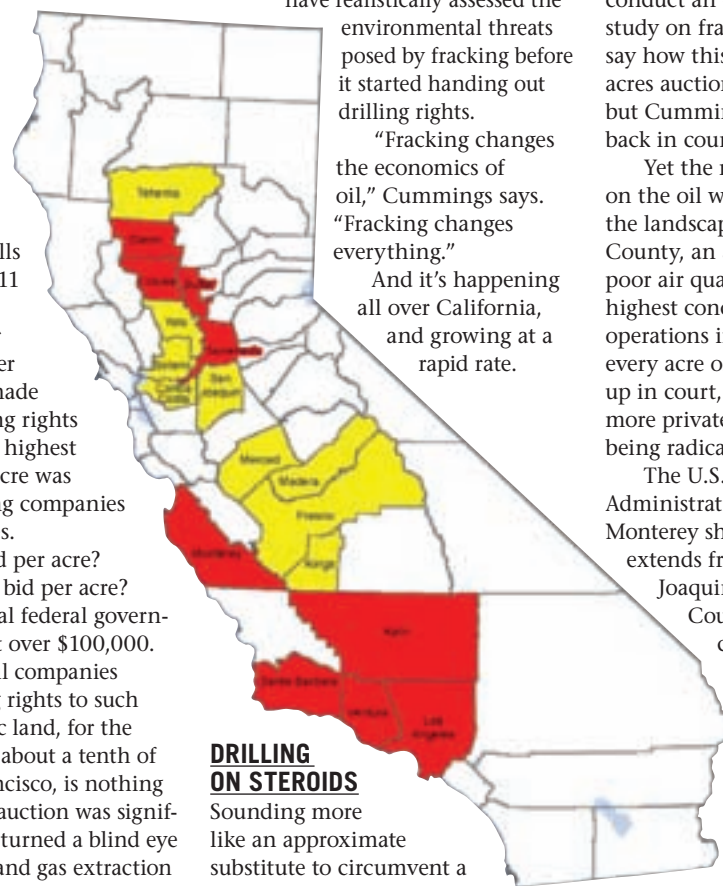
Such a scenario may have been realistic in 2006, when the governmental agency drafted the document it relied on to make such a rosy prediction. But technological advancement has transformed the fossil-fuel sector over the past six years, and the oil industry is buzzing about vast untapped potential contained within the Monterey Shale, a leviathan geologic formation that extends across a major stretch of California, including beneath the federal lands in question.

"The Monterey area has become a focal point," says Brendan Cummings, "because, but for fracking, these

areas would never get tapped for oil." An attorney with the Center for Biological Diversity, Cummings splits his work between offices in Joshua Tree and San Francisco. He led the Center in a lawsuit against BLM over its 2011 oil-and-gas lease auction, which affected 2,500 acres, arguing that the government should have realistically assessed the environmental threats posed by fracking before it started handing out drilling rights.

"Fracking changes the economics of oil," Cummings says. "Fracking changes everything."

And it's happening all over California, and growing at a rapid rate.



## DRILLING ON STEROIDS

Sounding more like an approximate substitute to circumvent a television ban on profanity, "fracking" is short for hydraulic fracturing. It consists of pumping high-pressure fluids up to 15,000 feet underground and into "horizontal wells" that can fan outward for a mile or more, with the aim of smashing up the shale formations. While a form of fracking has been in use for decades to "rework" oil wells, the kind of high-pressure, high-temperature operations now being employed represent a departure from traditional methods.

The exact contents of the proprietary fracking fluids are mostly secret, but they're known to contain high volumes of water, sand, and a patented blend of toxic chemicals, sometimes incorporating acid to make the rock brittle enough to fracture.

"Once they've fracked up the shale," explains Adam Scow, California campaigns director at

San Francisco-based Food and Water Watch, "they can pump indefinitely." It's a short-term, expensive operation, Scow says, amounting to "drilling on steroids."

On April 8, a federal judge ruled that the Obama Administration had violated federal law in the 2011 BLM auction by failing to first conduct an environmental impact study on fracking. It's too soon to say how this will affect the 18,000 acres auctioned off in December, but Cummings says he expects to be back in court before long.

Yet the ruling has no effect on the oil wells already dotting the landscape in places like Kern County, an area already marked by poor air quality that supports the highest concentration of fracking operations in California. And for every acre of federal land now tied up in court, there are thousands more private parcels susceptible to being radically altered by fracking.

The U.S. Energy Information Administration estimates that the Monterey shale formation, which extends from the northern San Joaquin Valley to Los Angeles County and westward to the coast, holds more than 15 billion barrels of oil.

It's an astounding quantity that dwarfs that of the Bakken Formation, which has helped light up North Dakota's economy with a fracking boom, or the Eagle Ford Shale in West Texas, each of which are estimated to contain between 3 and 4 billion barrels.

## NO SPECIAL PERMIT REQUIRED

Once a company has obtained a permit to extract oil and gas, "the state doesn't require companies to get a permit to frack," explains Scow, so it's unknown just how much it's currently happening. Voluntarily reported industry data shows that at least 91 wells were fracked in California between January 2011 and April 2012. Yet in 2011 alone, state records show, 2,294 new wells were drilled, while 3,376 notices were filed to "rework" existing wells.

In California, oil and gas drilling is regulated by the Division of Oil and Gas Resources. Speaking at a forum at the Commonwealth Club hosted by Climate One on April 2, Mark



Nechodom, director of the California Department of Conservation, said DOGR never required reporting on fracking because it's "one short blip" in oil production.

"In our historical use of fracturing in California, we have had no evidence that there is any environmental damage or hazard to human health—no evidence, I am saying—and therefore we have not required reporting," said Nechodom, whose agency presides over DOGR. "Now we are requiring reporting and we are in the middle of developing a regulation for that."

Nevertheless, the prospect of a pending California fracking boom on top of the loosely regulated activity already underway has galvanized Bay Area environmentalists. A host of environmental organizations are planning to form a coalition in the next several weeks to push for a permanent ban on fracking, targeting Gov. Jerry Brown.

Unchecked fracking could unleash a host of problems, says Scow, including a high risk of tainted groundwater, harmful air emissions, a spike in atmospheric carbon from the release of underground methane, and possibly even more frequent earthquakes due to wastewater disposal deep below the earth's surface, which can destabilize faults.

"The process is just too dangerous," he says. "There's no safe way to frack. In the long term, we want fracking banned."

#### OIL AND WATER

Policy discussions about fracking often arrive at the "Halliburton loophole." In 2005, the story goes, when the federal Energy Bill was being drafted under the Bush Administration, then-Vice President Dick Cheney orchestrated the inclusion of a perplexing provision exempting "hydraulic fracturing" from the Safe Drinking Water Act.

Cheney famously presided over Halliburton, a company that invented a precursor to modern-day fracking in the 1940s. Few understood what it meant at the time, but the ascendance of fracking has made it clear that the loophole amounted to a munificent gift to the oil industry, clearing the way for rigs to bore downward and outward with toxic underground fluid injections unencumbered by regulatory slowdowns — all to the detriment of safe drinking water.

"The Safe Drinking Water Act loophole has really created a problem for us," Steve Craig, an olive rancher from Monterey County, noted while speaking at the Commonwealth Club panel.

Craig described the frustrating

process of trying to get agencies to intervene in a fracking operation nearby his ranch, right along the Salinas River. "At this point, we don't know what's in the fracking fluids. How can you know if it's a problem if you don't know the content of the chemistry? It's not fair to the public to hide behind that trade secret veil and expect us to live with it."

The risk of groundwater contamination tops Scow's list of nightmarish scenarios. Fracking fluids can contain benzene and other carcinogens, as well as compounds linked with kidney or nervous system problems. "Once fracking fluid is injected underground, much of it stays underground indefinitely," a Food and Water Watch issue briefing notes. "There is a network of different pathways through which contaminants ... could flow into and contaminate groundwater."

And since groundwater is drinking water in some places, Scow says this possibility is a major concern. "Prevention is really the key here," he says. "We're talking about some nasty stuff that could be irreversible."

#### TOUGH FIGHT AHEAD

On April 29, the Assembly Resources Committee is scheduled to take up two nearly identical pieces of legislation that would impose indefinite moratoriums on fracking. The practice has already been subject to moratoriums in New York and New Jersey, and was permanently banned in Vermont and nationwide in France and Bulgaria.

But there's likely to be stiff resistance, because for oil companies, fracking may as well be California's modern-day gold mine.

"We've been a major petroleum state for a number of years, and the governor has indicated strongly that we want to continue to do that," Dave Quast, head of an industry association called Energy in Depth, noted at the Climate One panel. "It's been done safely, and it will continue to be done safely, and we should all be excited about that," because it's preferable to importing oil from the Middle East or places with weaker environmental regulations, Quast said.

But there's a larger question: Do we really want to be burning more oil? If every last barrel of oil were extracted from the Monterey shale, says Scow, it could indeed meet the nation's total oil needs — but based on current consumption rates, it would be entirely burned up in less than three years.

"Burning the 15 billion barrels of oil — even if that were some kind of *achievement*," Scow says with a wry laugh, "is still going to make our climate crisis worse." **SFBG**

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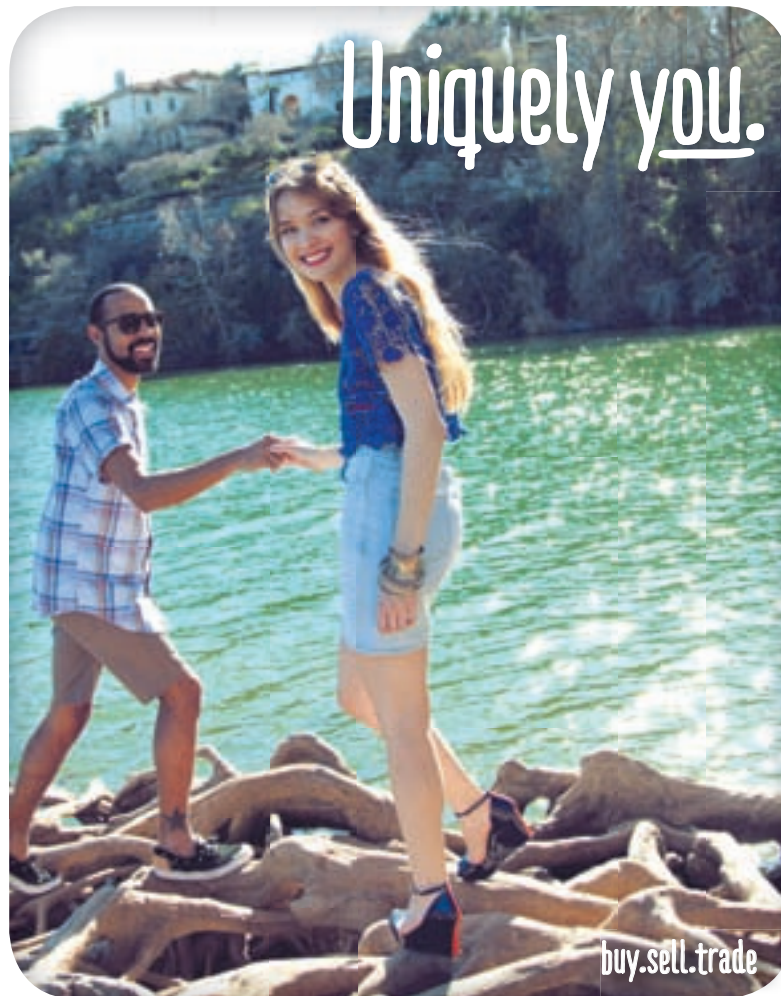
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## NEWS

AP PHOTO OF EARTH BY NASA;  
OIL RIGS AND WATERWAY  
PHOTOS BY GETTY IMAGES

## By The Numbers

BY REBECCA BOWE

An Earth Day,  
2013 index

**77** Years before climate scientists say the Sierra Snowpack, the state's largest reservoir, could dwindle to half its historic size. [Source: Fact Sheet, California Air Resources Board]

**2.5** Trillions of barrels of "produced" wastewater generated by onshore oil and gas wells in California in 2011. [Source: California Department of Conservation]

**2,294** New oil and gas wells drilled in California in 2011. [Source: California Department of Conservation]

**565** Gigatons of carbon that can be burned before global average temperatures rise by 2 degrees Celsius, the ceiling target established by the Copenhagen Accord to avert the worst consequences of global climate change. [Source: 350.org]

**2,795** Gigatons of carbon held in reserves by the world's oil and gas companies, which would emit five times the "safe" amount of carbon into the atmosphere if burned. [Source: 350.org]

**\$26.2** Billions in annual profit reaped by San Ramon-based Chevron last year — the oil company's second-highest profit ever earned. [Source: San Francisco Chronicle]

**\$1M** Approximate amount Chevron was fined by state regulators for the Aug. 6, 2012 Richmond Refinery fire, which resulted in about 200 hospital visits due to exposure to toxic fumes. [Source: LA Times]

**656,576** Miles of waterways, representing 55 percent of all rivers and streams in the U.S., ranked in "poor" condition in the EPA's latest assessment, meaning they can't support healthy aquatic life. [Source: US EPA]

**13,144** Miles of U.S. waterways where fish are not safe for human consumption, due to high levels of mercury. [Source: US EPA]

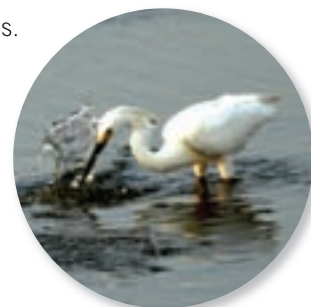
**16** Inches sea level is expected to rise in the San Francisco Bay by 2050, according to climate change scenarios. [Source: Bay Conservation and Development Commission]

**55** Inches sea level is expected to rise in the San Francisco Bay by 2099, according to climate change scenarios. [Source: Bay Conservation and Development Commission]

**234,167** Metric tons of greenhouse gases Pacific Gas & Electric Co. reported emitting in San Francisco in 2011, from petroleum and natural gas systems. [Source: U.S. EPA]

**175,125** Acres of pine or fir forest it would take to absorb PG&E's 2011 San Francisco greenhouse gas emissions, assuming CO2 absorption for one year. (Roughly 6.5 times the land area of SF.) [Calculation based on EPA greenhouse gas converter]

**\$500M** Estimated San Francisco Employee Retirement System holdings in 81 fossil fuel companies including Chevron, BP, Exxon Mobil, Occidental Petroleum and Arch Coal. [Source: SFERS]





# FOOD + DRINK



JOOK NOOK AT B STAR BAR, LEFT, AND DUCK FLAUTAS AT CHILANGO  
GUARDIAN PHOTOS BY THE BLOB

## Treats

BY THE BLOB  
culture@sfbg.com

**THE BLOB** Your globe-trotting Blob is currently in her bustling hometown Detroit, gorging on favorite treats, including the kick-ass fried bologna sandwich at Mercury Bar, served on an onion roll with grilled onions, mustard, and local brand Better Made potato chip “smosh.” And of course that Motown favorite, Coney Islands (hot dogs in white bread buns smothered in chili and raw onions) which is everywhere, but best at the old school Lafayette Coney Island downtown. She has some favorite recent treats in SF as well, which she can’t wait to get back to inhaling.

### JOOK NOOK AT B STAR BAR

The Blob is calling it: in terms of adventurous flavors, cute and spicy Burma Superstar offshoot B Star in the Inner Richmond has the best brunch going in SF right now. The Zen-lovely space draws a diverse crowd, the prices are “nice brunch” (satisfying entrees, \$8–\$13, from 10am–3pm)

without getting opportunistic about it, and the menu includes Mexican favorites with a Burmese twist.

First, a couple piquant Bloody Marys (\$6.75 each) and a dive into a good-sized cauldron of justly renowned roasted Brussels sprouts (\$6.75), savory with furikake, fish sauce, and parmesan, but perked up perfectly with crispy popped rice. The star of the dazzling B Star brunch menu is a duck hash quesadilla — probably the least Burmese thing you can think of (roasted potatoes and veggies topped with two eggs over easy and zingy radish slaw), until you notice the “quesadilla” is in fact a platha, a delicately fried and spiced flatbread related to Indian paratha, similar in texture to a tortilla, but both more oily and flaky, giving the shredded duck a hearty base.

If you’re not a duck brunch fan (or you have a share-friendly companion) head to B Star’s yummy “jook nook” menu. The Blob is forever addicted to the home style, DIY version of the steamy-hot, Asian rice porridge comfort food served at Outer Richmond faves like Ton Kiang or Jook Time. But B Star’s gussied up big-bowl selection, starting with base ingredients like shredded chicken with thousand year old egg or pork sung with pickled mustard greens and fried noodles, comes loaded with all the extras, including scallions, chili, ginger, and peanuts. A dash of soy and your day is made.

127 Clement, SF. (415) 933-9900,  
www.bstarbar.com

### DUCK FLAUTAS AT CHILANGO

A recent return to this genteel Mexican hotspot near Church and Market confirmed the Blob’s addiction to the crispy, crema-smothered, incredibly popular duck flautas there. Three huge tubes of delectable shredded quacker with cabbage and cotija cheese (\$9) are enough for a

CONTINUES ON PAGE 20 >>

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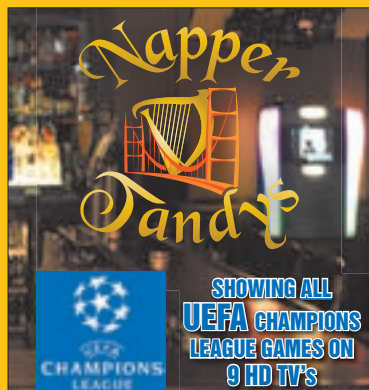
## Amanda Lopez: *Mi Vida Loca* - Photos from the Archives

Latina street photographer - and one-time Guardian cover photog (see "On a Mission," March 13, 2013) - has a show currently on view at Alley Cat Books. Family, culture, love, and passion are the unifying themes in these images that were shot in San Francisco's Mission District, including portraits of past and present neighbors, musicians, and lowriders from her *Suavecito* series. Also included are images from *Cali Love*, a series of portraits created in collaboration with artist Jenni Tay. View examples from both bodies of work at amandalopezphoto.com.

Ongoing through April 25 @ Alley Cat Books Gallery, 3036 24 St., SF

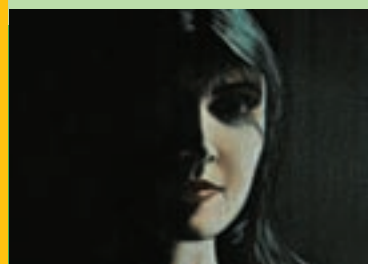


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## FOOD + DRINK



## L GNUDI ALLA COSIMO DE MEDICI AT FARINA PIZZERIA

GUARDIAN PHOTO BY THE BLOB

CONT>>

filling lunch, but don't deny yourself the pleasures of the rest of the menu. Feeling light and pescaterian? Splash into tangy ceviche de pescado with chunks of mahi mahi, avocado, and orange (\$10), but maybe skip the ceviche de camarones (\$10) — the Blob, a ceviche snob freshly back from a tour of the Southern Mexican coast, found the generous bits of shrimp overpowered by a bland, ketchupy cocktail sauce.

Don't skip, however, an incredible pambazo (Mexican white bread bun stuffed with potatoes and chorizo and dipped in red guajillo pepper sauce, \$6) or, if the duck's left any room, juicy brisket-loaded soft tacos de saudero (\$6 for two). Then go back for the pambazo's big sister, torta ahogado (\$10), a carnitas and pickled onion sandwich drowned in mild red sauce and eatable only with a knife and fork, and several napkins. 235 Church, SF. (415) 552-5700, www.chilangorestaurantsf.com

## L GNUDI ALLA COSIMO DE MEDICI AT FARINA PIZZERIA

The new Farina pizzeria at 18th and Valencia, immaculately white-tiled and accented with neat portraits of vintage Italian comics characters (think Mary Worth in Naples), has become one of the latest flashpoints of the ongoing gentrification debate. The Blob detests the Borg, and \$15 personal pizzas are a bit of a stretch — although there are \$22 ones, though worthy, at Una Pizza Napoletana down the way at SoMa. The Blob's orifice, however, was soon spattered with an excellently fiery, soft crust pizza diavolo, with spicy salame, San Marzano tomatoes, fior di latte mozzarella, romano cheese, basil and EVOO. But she was truly blown away by the L Gnucci Alla Cosimo De Medici, i.e. several large spinach ricotta dumplings (\$15), hefty balls of al dente pasta sheets, with the slightly chewy give of mochi, stuffed with wonderfully grassy shredded spinach and bathed in butter-sage sauce, a vegetarian treasure worth its own trip (with a glass of Italian red, natch). 700 Valencia, SF. (415) 565-1900, www.farina-foods.com **SFBG**

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### WEDNESDAY 4/17

#### NIGHT BEATS

Seattle's Night Beats has all of the fixings of a good psych-garage act; the lo-fi recordings, the raspy vocals with punctuated yelps, and the noisily manipulated guitar. But the band, which takes its name from Sam Cooke's best record, has a direct link to the more soulful breeds of music the title suggests, such as R&B. "Dial 666" is simple, 12-bar blues, "High Noon Blues" borrows sentiment and structure from that genre, and "Puppet on a String" seems to call for some old-fashioned dance moves. With the combination of vigorous rock and sensuous roll, Night Beats' show at Brick and Mortar promises to be satisfying. (Laura Kerry)

With Cool Ghouls, Primitive Hearts, Big Drag

9pm, \$10

Brick and Mortar Music Hall

1710 Mission, SF

(415) 800-8782

[www.brickandmortarmusic.com](http://www.brickandmortarmusic.com)

### WEDNESDAY 4/17

#### BAD RELIGION

Mixing aggressive guitar riffs with politically-savvy lyrics and harmony-laden vocals — which the band refers to as "oozin' aahs" in its liner notes — Southern California's Bad Religion has been going strong for more than three decades. It just released latest album, *True North* on founding member Brett Gurewitz' iconic independent label Epitaph Records last January. And the punk rock stalwarts continue to be driven by singer-author-professor Greg Graffin's pow-



erful songwriting, which touches on everything from global politics and religion to more personal experiences and emotions that just about anyone can relate to and share in a sense of powerful catharsis. (Sean McCourt)

With the Bronx, Polar Bear Club

8pm, \$27.50–\$30

Regency Ballroom

1300 Van Ness, SF

[www.theregencyballroom.com](http://www.theregencyballroom.com)



THE 2 BEARS  
SEE THURSDAY/18

### WEDNESDAY 4/17

#### THE 2 BEARS

I don't need caffeine. My computer just starts playing "Work" by the 2 Bears at 7am, complete with rising organ, a pulsing groove, and motivational chorus: "We've got to work harder, for the future, my love we got to work." It might not even be the best song on *Be Strong* from the 2 Bears (Hot Chips's Joe Goddard and the Raf Daddy), as it faces stiff competition from hilarious, cuddly club anthem "Bear Hug" and the uplifting, romantic space dub on "Church." But, it does the job of getting me moving, and by the time the disco queen vocals kick in I'm likely showered and downstairs having breakfast. (Ryan Prendiville)

With Sleazemore, Richie Panic (Lights Down Low)

10pm, \$15 presale

1015 Folsom, SF

[www.1015.com](http://www.1015.com)

### THURSDAY 4/18

#### "TOUCHING ART: TRIBUTE TO JUDITH SCOTT"

Skin, the largest organ, keeps our insides safe from the perils of the outside, but it is also the membrane through which we experience the world. In its tribute to Judith Scott, swissnex will explore this, looking at touch's role in the creation of art.

Scott, who could neither speak nor hear and therefore relied heavily on her sense of touch, made beautiful cocoon structures at Oakland's Creative Growth Art Center for 20 years. Swissnex, in conjunction with Switzerland's L'Art Brut, will screen a film about the artist, showcase some of her work, and host a talk by Dr. Sandra Weiss on the connection between touch and emotion. The night promises be a touching intersection of art and science. (Kerry)

6pm, \$10

swissnex

730 Montgomery, SF

(415) 912-5901

[www.swissnexsanfrancisco.org](http://www.swissnexsanfrancisco.org)

### FRIDAY 4/19

#### AN EVENING WITH MANLIO ARGUETA

While a hard punishment, exile can also be the place where great works of art are born. "I left with a closed fist and came back with an open hand," said Rafael Alberti returning to Spain after 38 years of exile. Ostracized in Mexico, Pablo Neruda finished one of his masterpieces *Canto General*. Exiled in Costa Rica, acclaimed Salvadorean poet Manlio Argueta wrote his most celebrated novel, *One Day of Life* (Vintage Book, 1983). In line with his mentor, poet Roque Dalton, Argueta vividly writes about the 12-year civil war through

a peasant family's eyes. The book, available in 15 languages, was named



one of the best 10 novels in Spanish of the 20th century by NY's Modern Library. (Fernando Andres Torres)

7pm \$10

ANSWER

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[www.manlioargueta.com](http://www.manlioargueta.com)

### FRIDAY 4/19

#### "WE ARE WINNING, DON'T FORGET: SHORT WORKS BY JEAN-GABRIEL PÉRIOT"

Jean-Gabriel Périot developed a painstaking approach to making films. By carefully stitching together archival images, both still and moving, he creates political narratives that are poignant despite (or because of) their brevity. As a part of a US tour that begins at New York's Museum of Modern Art, the filmmaker comes to

the Bay with nine short films, with subjects ranging from Hiroshima to "politics and tomatoes." The evening at Artist's Television Access presents a great opportunity to see these stunning films and the man behind the camera. (Kerry)

8pm, \$10

Artist's Television Access

992 Valenica, SF

(415) 824-3890

[www.atasite.org](http://www.atasite.org)

### FRIDAY 4/19

#### SHEETAL GHANDI: BAHU BETI BIWIS

Deconstructing cultural artifacts is just about today's *lingua franca*. Sometimes you might wish that artists left well enough alone. Yet, at its best it shows creative minds at work that are willing to take the risks inherent in changing lenses. Sheetal Ghadi is one of them. Even though her performance practices are already exceptionally broad — Kathak, modern and West African dance, plus Broadway as well as Cirque du Soleil — she took a lot of imaginative leaps for her solo show *Bahu Beti Biwis* (Daughter-in-law, daughter, wife), a series of both humorous and poignant portraits of women and the roles traditionally assigned to them. It's a piece that has been described



as empathizing with "Indian women across time and space." (Rita Felciano) Fri/19-Sat/20, 8pm; Sun/21, 7pm, \$20–\$25

ODC Theater

3153 17th St., SF

(415) 863-9834

[odctheater.org/buytickets.php](http://odctheater.org/buytickets.php)

### SATURDAY 4/20

#### MISHAP PSYCHIC FAIR

Nothing will make sense on 420 anyway (unless you snagged tickets for Snoop Lion at the Fillmore, in which case: jealous), so you may as well go to the goofiest damn event you can find. Surely the Mishap

CONTINUES ON PAGE 22 >>





SATURDAY/20  
CONT>>

Psychic Fair is in the running for the honorific — the (is it?) satirical set-up will feature tongue-in-cheek booths where you can align your crystals via rock opera, attune to your inner “sexy anger,” and temper it all with cocktails if you’re not too bleary-eyed from the traditional mode of celebration on this international holiday. Buy tix to the fair in advance and you’ll snag a complimentary photo of your aura, a so-called magic elixir, or henna



tattoo. Heal thyself, hippie. (Caitlin Donohue)  
Sat/20, 8pm, \$10  
Geoffrey’s Inner Circle  
410 14th St., Oakl.  
www.mishapproductions.com

SATURDAY 4/20  
**THE LAST UNICORN  
SCREENING AND  
BIRTHDAY CELEBRATION**

And now for something completely magical: Peter S. Beagle, author of beloved 1968 fantasy novel *The Last Unicorn* (among dozens of other works), turns 74 today, and he’ll journey from his home in Oakland for a pair of birthday- and unicorn-themed San Francisco events. (Hooves up if you ever had a unicorn-themed birthday party! I know I did ... maybe more than once.) First is a screening of the 1982 animated film adapted from the book, with voices by Mia Farrow, Jeff Bridges, and Alan Arkin; Beagle will be on hand to answer questions and sign books. Diehards can continue the festivities at the Cartoon Art Museum, which hosts a reading and further signings by the author, plus an auction of some mighty nifty original artwork to benefit the museum and Beagle’s imminent multi-city tour. Costumes are encouraged, obvi. (Cheryl Eddy)  
Screening, noon-3pm, \$8.50

Castro Theatre  
429 Castro, SF  
VIP reception, 6-8pm, \$25  
Cartoon Art Museum  
655 Mission, SF  
www.cartoonart.org

SATURDAY 4/20  
**“BILL FRISELL PRESENTS  
HUNTER S. THOMPSON’S  
THE KENTUCKY DERBY”**

Jazz guitarist Bill Frisell has tackled many an avant-garde project in his 40-plus year career, and his latest foray beckons fans of music, stage, and literature. Bringing life to



Hunter S. Thompson’s memorable “The Kentucky Derby is Decadent and Depraved” this weekend, Frisell will be joined by narrator Tim Robbins in a multimedia production featuring set design by the iconic writer’s longtime collaborator Ralph Steadman. Considered the first of Thompson’s pieces to truly reflect his “Gonzo” style of journalism, the story and production will no doubt envelop audience members in an aural and visual way never before experienced. Buy the ticket, take the ride. (McCourt)  
Sat/20, 7:30pm; Sun/21, 4 and 7:30pm, \$35–\$80  
SF Jazz Center  
201 Franklin, SF  
www.sfjazz.org

SATURDAY 4/20  
**MARIA MINERVA**  
Minerva was the Roman goddess of wisdom. That’s what I’ve found out on Wikipedia. What I’ve found out about Estonian lo-fi electronic chanteuse Maria Minerva is that she’s an art school graduate/critic/glossolalia expert/comedy student. But, all I really know is that her

*Bless* EP on 100% Silk is excellent. “Soulsearchin’,” focuses on the anxiety of options, built around George Carlin’s “Modern Man,” but it’s the laid-back guitar, slightly off-kilter percussion, and circling vocals on “Symbol of My Pleasure” that stay with me. (Prendiville)  
With Butterclock (live), Marco De La Vega, and more  
9pm, \$10 presale  
Public Works  
161 Erie, SF  
(415) 932-0955  
www.publicsf.com

MONDAY 4/22  
**OAKLAND VEG WEEK**  
Perhaps you are deluged by the information regarding sustainable eating available today. This is completely understandable — at times, we feel as though we will surely perish under the mountainous weight of fair trade quinoa foisted upon us by Bay Area foodie culture. Luckily, Oakland Veg Week is going on, with its host of events meant to dispel myths about what to eat. Go on a farm field trip, take vegan cheese-making classes (both

April 27), attend a talk by Paul Shapiro of the Humane Society on why eating animals is bad for the



earth (April 25), snack your way through a delicious grand finale at the Lake Merritt Sailboat House (April 28), or check out the host of other, veg-friendly events this week. (Donohue)  
Through April 28  
Various Oakland locations  
www.oaklandveg.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



MARIA MINERVA  
SEE SATURDAY/20



# MUSIC



BY EMILY SAVAGE

emilysavage@sfbg.com

**TOFU AND WHISKEY** “I felt like, if I don’t put these songs out, they’re just going to fade away,” Phil Manley says from the enclosed playground in the Panhandle. He’s doing double-duty as an artist on an interview and a father watching his 15-month-old daughter in the park. And he’s prepping for a show at the Knockout later in the night.

It’s a juggling act the musician-producer knows well. He was a founding member of influential DC post-rock trio Trans Am, and has played with the Fucking Champs and Oneida. He’s produced albums for Wooden Shjips, Grass Widow, Date Palms, and Golden Void. And most recently, he released a textured, guitar-heavy drone rock album called *Alphawaves* (April 16, Thrill Jockey) with his new band, Life Coach. The release show for which is Sat/20 (9:30pm, \$8. Hemlock Tavern, 1131 Polk, SF. [www.hemlocktavern.com](http://www.hemlocktavern.com)).

Given the prolific output, he’s been described as the Bay Area’s very own Steve Albini.

Manley moved to the Bay about a decade ago on the advice of Tim Green from the Fucking Champs. “DC is a much smaller artists community,” he says. “It’s been great for me as a recording engineer, to be here in San Francisco.”

He’s been working out of Lucky Cat Recording in Potrero Hill since 2006, after a fortuitous meeting with Lucky Cat engineer Kurt Schlegel at Manley’s previous workplace, Bottom of the Hill. At Lucky Cat, Manley’s more recent recording sessions have yielded albums by the Fresh and Onlys — “all I remember is this intense burst of creative energy” — and Barn Owl, whose new album, *V*, also dropped last Tuesday on Thrill Jockey.

*Alphawaves* is the first official Life Coach record, but confusingly, in ‘11, Manley released a solo album, also called *Life Coach*. Got it? That was a collection of songs with vintage synths, Moogs, and drum machines, allowing a krautrock influence that remains a part of the Life Coach equation, even now with standard live drums. Manley pulled together a set for that solo project, ended up writing new songs for it anyway, and then turned those into Life Coach, the band.

He recorded with a drum machine as a place holder then sent the new tracks to “four or five drummer friends,” including Kid Millions from Oneida and Spiritualized, and



## How to make it in ROCK’N’ROLL

LA’s Jon Theodore, who was in Mars Volta and is now drumming for Queens of the Stone Age. Theodore was the first to respond; he spent two weeks rapidly pounding out and recording tracks while living in Flea’s guest house in Malibu. “He banged it out so fast. He got the gig,” Manley chuckles.

The nexus point of inspiration for Theodore and Manley can be found in Tony Williams, a late jazz-rock fusion drummer who played with Miles Davis. “If you listen to his band, the Tony Williams Lifetime, you can hear the similarities,” Manley says. “But I should qualify that by saying that there’s no way we could ever touch that shit, because it’s so amazing. But we’re both fans.”

“Also, and I’m going to say this knowing that I probably shouldn’t say this. When we’re on tour, we basically only listen to the Grateful Dead,” Manley adds. “I think there’s a taboo [about that], especially among indie musicians, but who cares?”

Together, Theodore and Manley have toured with Psychic Paramount and Moon Duo, though Theodore’s schedule is a bit insane currently, given his involvement with QOTSA. But he’ll be there for the Life Coach album release show this weekend. Isaiah Mitchell of Earthless and Golden Void — who plays on some *Alphawaves* tracks — also might be in the live mix.

Mitchell played the backward guitar solo on opening track “Sunrise” and reprises that solo during title

track, “Alphawaves.” He also guests on the awesomely noisy “Fireball.”

“[Mitchell] rips that crazy solo,” Manley says, excitedly recalling the recording of “Fireball,” — “[Mitchell] was like, oh my god, my hands are on fire!”

While Theodore did record most of his drums down in Malibu, some of the tracks were rerecorded live with Manley. “The tracks developed as we were playing live,” Manley explains. “But everything was a time crunch, so while we were on tour, we just snuck it in and finished it. I like working that way anyway — less time to fuss and you just bang it out. I feel like records sound better when you do them quickly, [they sound] less labored.”

### IAN SVENONIUS

In the first section of his farcical (if dead-on) popular music/how-to/occult book on forming a buzz band, *Supernatural Strategies for Making a Rock ‘n’ Roll Group*, legendarily hip frontperson Ian Svenonius (of Nation of Ulysses, the Make-Up, Weird War, Chain and the Gang) holds seances with dead rock stars to glean important information for the reader. The book continues with more pragmatic chapters like “communicating with those outside of the group” and “manufacturing nostalgia,” along with the scathingly accurate chapter, “critics.”

Winks Svenonius in the intro, “with the information revealed in this book, you too will be empowered to create a rock’n’roll group,

**CLOCKWISE FROM TOP: ANNA HILLBURG, LIFE COACH, AND KING KHAN AND BBQ SHOW.** LIFE COACH PHOTO BY BEN WERTH; KING KHAN PHOTO BY NRMAL STUDIOS, MONTERREY, MEXICO.

tour the world, and record (or otherwise construct) a body of work so as to create a myth which might define a generation, inspire a movement, or earn the other various earmarks of rock’n’roll success. You might even perform at the All Tomorrow’s Parties festival if you play your cards right.”

Word to the wise, show up for the reading early; City Lights gets packed at these events, and you don’t want to miss an up-close look at Svenonius’ lippy pout or oh-so-tight pants.

Wed/17, 7pm, free. City Lights, 261 Columbus, SF. [www.citylights.com](http://www.citylights.com).

### ANNA HILLBURG

You may already know Anna Hillburg’s sonic touch, without *knowing* you know her. The Bay Area trumpet player has guested on Dodos and Fresh and Onlys records, and she’s one-third of power-pop girl group, Dreamdate. As she puts it, she’s *hella local*. Get to know her more intimately on her new self-titled solo album — released on vinyl, March 25 on California Clap.

Left to her own devices, the songwriter and multi-instrumentalist hops genre barriers and eras over the course of 13 tracks, mixing classic ‘60s pop with girl group harmonies, *cry-ing* over you ballads and dreamy whispers to forlorn lovers, with hat tips to fuzzy ‘70s folk, Joni Mitchell, and the like. The only constant is Hillburg’s pleasant and confident crooning. Also, can we talk about this album cover? Perfection. With Luke Sweeney, Garrett Pierce. Thu/18, 9pm, \$10. Eagle Tavern, 398 12th St., SF. Facebook: SFEagle.

### KING KHAN AND BBQ SHOW

And they said it wouldn’t happen. Remember all the way back in ‘10, when sloppy doo-wop masters King Khan (Arish Khan) and BBQ Show (Mark Sultan) imploded over a series of on-stage arguments on an ill-fated tour? The Canadian garage punk duo has since mended — not before going on separate solo victory laps as King Khan and the Shrines and Mark Sultan, respectively — and has been patching things up with fresh songs and a few short tours. This is Khan and Sultan’s first time back in SF together since the break.

In the words of the dudes themselves, “Now listen baby, I don’t want to fight/Beautiful darlin’, maybe tomorrow night/You told me ‘You know I love you so/But did you know ‘You know, I love you so/Yeah yeah!’” With Sir Lord Von Raven, Wild Eyes SF.

Fri/19, 9pm, \$16. Slim’s, 333 11th St., SF. [www.slimspresents.com](http://www.slimspresents.com). **SFBG**

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## MUSIC

BY KIMBERLY CHUN  
 arts@sfbg.com

**MUSIC** When the going gets tougher in the music biz, scrappy little South Bay punk label Asian Man Records has kept on going, downsizing yet sticking to its guns. That means standing by bands that have a chance to jump ship to a bigger imprint — by wishing them well.

Such might be the case with San Francisco's Wild Moth, which came heavy with its sprawling, epic post-punk on the *Mourning Glow* EP released by Asian Man last summer, plays this week's showcase, and has recently completed a full-length. "There's some bigger labels that might be interested," says Asian Man's main man Mike Park, 43, on a recent morning in the office in his mom's basement garage in affluent, arcadian Monte Sereno, right where it's been for the past 16 years. "Our thought pattern is we want what's best for the band. We're here for you, but we want you to get the best deal."

DIY, book-your-own-life punk has always hinged on that kind of support to Park, no slouch when it comes to both music-making and community-building. I last spoke to the vet of the South Bay ska scene and linchpin of Skankin' Pickle about eight years ago when he was embarking on his "Bike For Peace" tour, cycling down the coast along with others to play and raise funds for a local youth center. Five years along from the opening of the first drug- and alcohol-free arts-focused Plea For Peace center in Stockton, Park continues to keep the faith — and to keep Asian Man out of the red — by staying small, though over the years he's sold more than a 1 million albums by artists as disparate as Alkaline Trio, Andrew Jackson Jihad, the Queers, Kepi Ghoulie, the Lawrence Arms, and Slow Gherkin.

"A lot has to do with, when the music industry started to tank, I had a big jump-start on it," says Park today. "I felt there was going to be a big turn and I started cutting back quite a bit. Bigger labels were still spending a lot of money and doing well in 2000, but I've always been able to turn a profit and, with the present-day music industry, I cut back even more."

"We're really upfront with the bands as far as our limitations — and we don't do much at all!" he continues, chuckling. Yet despite the fact that Asian Man doesn't harbor a major's or major-indie's marketing team (Park employs only one full-time employee besides

LEADER OF THE ASIAN MAN PACK.

PHOTO COURTESY OF MIKE PARK



# Punk democracy

Mike Park's scrappy Asian Man Records keeps prices low, maintains integrity, helps bands help themselves

himself) it does what it can, fostering a space that helps everyone help themselves. "Mostly the bands want to be part of this community. A lot of bands come over and hang out, help us pack records, lend a hand. We try to go to each other's shows, and bands help out other bands when they tour."

Park clearly took the lessons of Ian MacKaye's Dischord Records to heart: keep prices low, maintain integrity, the works. The upcoming show with Wild Moth, the Exquisites, and Shinobu might be considered a good example of punk democracy in action: "They're all on the same level," Park says of the groups. "We're just hoping we get a decent crowd. It's a test to see how many people we can get out with no real headliner!" He got SF's Great Apes on the bill because he's known member Brian Moss since he was a teenager playing music: "He's a super-talented guy and very supportive of all bands. You can tell some people are into it for what can further their careers, but instead with him, it's 'how can I help others?'"

Sounds a little like someone else we know. Still, punks mature, get married, and have kids, much like Park, who, despite an upcoming reunion show for his combo the Chinkees at a ska festival in Las Vegas in May, seems most excited about his latest project: his album of kids music and his kids label, Fun Fun Fun, which aims to release children's music by punks. So far, the imprint's Play Date, composed of Greg Attonito of Bouncing Souls and wife Shanti

Wintergate, has shown up on NPR, and Park himself won a spot as the "Super Music Friend" on this winter's Yo Gabba Gabba! Live! tour. "Other than the fact that we try to put out music that isn't dumbed down, musically, it can pass for any of the records we normally put out," he explains of Fun Fun Fun's sounds, "only more G-rated and more educational lyrics."

Whether he's teaching kids when it's safe to cross the street via ska or learning about new hardcore genres from the high schoolers that come by the office to help out, Park certainly can't be accused of turning into a cranky punk nostalgist, grumbling about awesome mosh pits long gone.

"Punk's evolved like everything. Things can't stay the same with technology and the social media tools that artists have," he says optimistically. "Let's say there's an underground show, and it gets canceled. Someone says, 'Let's do it at my house and here's the address,' and after a social media blast, you have 100 kids in a house in an hour. I remember pre-Internet you'd have to call people, and no one would have a cell phone, and someone would camp out at the old location and say the new location is here. I think it's kind of cool, to be honest." **SFBG**

**SHINOBU, WILD MOTH, THE EXQUISITES, GREAT APES**

Sat/20, 9pm, \$9  
 Bottom of the Hill  
 1233 17th St., SF  
 (415) 621-4455  
 www.bottomofthehill.com



BY MARKE B.  
marke@sfbg.com

**SUPER EGO** “I’ve been listening a lot to Hulk Hogan’s new comedy album. I hear he has an acid jazz album coming out soon, too — can’t wait for that.” I’m being treated to some good ol’ deadpan Native American leg-pulling from DJ Bear Witness of A Tribe Called Red, performing at Thee Parkside on Fri/19.

Well, more accurately it’s First Nations leg-pulling, as the fascinating and super-fun ATCR DJs — Bear Witness, NDN, and Shub — are of indigenous Canadian descent, calling me from Ottawa, where their monthly party Electric Pow Wow has been slaying for almost five years now. The trio mixes electronic dance beats with contemporary aboriginal tribal drumming and singing, plus a healthy dose of aural and visual sampling both historical (early field recordings of powwow chants and 20th-century sound bites) and ironic (cringe-worthy Hollywood redskin whoops and awkward pop culture quotes ranging from John Wayne to *Back to the Future III*) to create a deliciously subversive club experience.

The result is what the three call “pow wow step” — a banging, trancey sound mostly rooted in the bass-heavy drops and meticulously constructed plateaus of dubstep, but transcending that too-trendy sound by virtue of the trio’s innumerable global dance music influences. And it’s finally giving a contemporary electronic voice to aboriginal groups from Ojibwe to Nippising.

Bear Witness points out that in Canada and much of the United States, indigenous people are now “urban aboriginals — we’re the people in the hoodies and baseball caps living downtown,” so a distinct, urban musical expression could only come naturally.

“We’re one of the fastest growing demographics, yet we’re still pretty invisible,” NDN added. “It’s a lot different from when our great-grandparents came off the reservations looking for work. Our grandparents became integrated as much as they were allowed in 1950s and ‘60s culture until some of them joined radical movements like Black Power. Then our parents grew up in this kind of unique urban environ-

ment full of little telltale signs that they were aboriginals.

“And now we come along, raised on tribal identification, but also hip-hop and everything else you got growing up in the city. Including the fact that the whole world’s structured to be against you, from the moment you step out of the house in the morning to get a cup of coffee.

“So we’re representing, while also trying to move it all forward. We want to decolonize some of the

## URBAN ABORIGINES: DJ SHUB, NDN, AND BEAR WITNESS OF A TRIBE CALLED RED

its inspirations. (And yes, when it comes to the sometimes awkward, culturally-appropriative legacy of tribal house, jungle, and New Age ambient, they love to flip it all back on itself, reclaiming it.)

A Tribe Called Red often draws thousands to its touring powwow parties in the Great White North and the East Coast, sometimes featuring live drum circles and hoop dancers. Last year’s electrifying self-titled free-download album snagged them a prestigious Polaris prize



# Red all over

references and stereotypes while having a lot of fun with it.”

For all the political subtext (even Bear’s Hulk Hogan reference may have been a wee dig at that quasi-libertarian buffoon’s overstrained efforts to associate with the Native American community), not to mention critical theory red meat, ATCR’s emphasis is always on the party. “We’re three energetic DJs up there playing off each other in a totally spontaneous fashion, having a blast with the crowd,” says DJ Shub. Shub’s status as an insanely talented, vinyl-shredding winner of the Canadian DMC DJ championship makes him a star on his own. When tripled with NDN and Bear, the quick-witted referents from Nusrat Fateh Ali Khan to Q-Tip fly — the group credits mashup culture, a breakdancing revival, and kooky Brit electro duo Radioclit among

nomination. The trio works with several organizations to promote aboriginal causes. And they’ve been buzzing for years — I first became aware of them after a trip to Navajo Nation, when the morning radio pumped the spacey electro-tribal sounds of what my traveling companion instantly dubbed “technavajo.”) But this will be their first full-on West Coast tour.

No qualms about reception in unfamiliar territory, though: “There are aboriginal people everywhere, just like there are party people everywhere,” DJ Shub says. “Word gets out, and people will come for a good time.” **SFBG**

### A TRIBE CALLED RED

Fri/19, 9pm, \$10. Thee Parkside, 1600 17th St., SF. [www.theeparkside.com](http://www.theeparkside.com), [www.electricepowwow.com](http://www.electricepowwow.com)

### THE 2 BEARS

Somehow it’s bear-hunting season in SF — Joe Goddard of Hot Chip and Raf Daddy join hirsute forces for this endearingly oddball vocal techno-pop collaboration that’s spawned a few surprise hits. Bear hugs!

Wed/17, 10pm-3am, \$15–\$20. 1015 Folsom, SF. [www.blasthaus.com](http://www.blasthaus.com)

### TUBE STEAK CONNECTION NINTH ANNIVERSARY

There’s some kind of size queen joke about this seminal bathhouse disco party finally reaching the big nine, but damned if I know what it is. Let bearded clan king DJ Bus Station John lay it all out for you, as his intimate weekly Tenderloin bacchanal keeps alive the down and dirty spirit of gay San Francisco. Free mustache rides!

Thu/18, 10pm, \$5. Aunt Charlie’s Lounge, 133 Turk, SF. [www.auntcharlieslounge.com](http://www.auntcharlieslounge.com)

### SIMIAN MOBILE DISCO

Has it really been 10 years since club Mezzanine first mezzed up downtown? Celebrate in wild style with beloved big-room Brit electro duo SMD and a couple thousand others. Thu/18, 9pm, \$25. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

### JOE CLAUSELL

One of the best deep and Latin house DJs of all time, fiddling knobs on one of the best sound systems in the country. That is all.

Fri/19, 10pm-late, \$20. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### TINARIWEN

Gorgeously trance-like, guitar driven tunes from the global nomad reps of Tuareg rock.

Fri/19, doors 8pm, show 9pm, \$55. The Chapel, 777 Valencia, SF. [www.thechapelsf.com](http://www.thechapelsf.com)

### SILENT SERVANT

Great, dark and dubby techno from a contemporary master will lay waste to one of the city’s most colorful dance floors at Honey Soundsystem. Who will survive? Anyone willing to plumb the secret depths of sound. And do some high kicks.

Sun/21, 10pm, \$10. Holy Cow, 1535 Folsom, SF. [www.theholycow.com](http://www.theholycow.com)

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WED APR 17 9PM, FREE	<b>DJ TEDDY TED</b>
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FRI APR 19 9:30PM \$7	<b>BUFFALO TOOTH</b> Organs (NYC), The Gregors
SAT APR 20 5PM EARLY SHOW \$8	<b>AUTHOR AND PUNISHER</b> Badr Vogu, Wild Hunt
LATER 9:30PM \$8	<b>PHIL MANLEY LIFE COACH</b> (album release), 3 Leafs, Once and Future Band
SUN APR 21 EARLY 6PM \$6 LATER 9:30-2AM FREE	<b>LEGS</b> , Chastity Belt (SEA), Cash For Gold
MON APR 22 9PM FREE	<b>DJ PLASTIK HASSLE</b>
TUE APR 23 8PM, \$7	<b>KUSF-in-Exile presents ACID BLAST</b> (members of Liquorball), Golden Mean (members of Koonda and Amps for Christ), Mulch, Bar Fight
WED APR 24 8:30PM, \$7	<b>EDIE SEDGEWICK</b> (Dischord), El Elle (w/Lisa Light from The Lovemakers), All Your Sisters
THU APR 25 9:30PM \$7	<b>PAPA BEAR AND THE EASY LOVE</b> Peachalope, WOOOOOO
FRI APR 26 9:30PM \$7	Subliminal SF presents: <b>EIGHT BELLS</b> (ex-Subarachnoid Space), Amber Asylum, Dead Man
SAT APR 27 9:30PM \$8	<b>QUI</b> , Victory & Associates, Minot
SUN APR 28 8:30PM \$7	<b>COMMISURE</b> Carta, Skyscraper Mori

**UPCOMING:** Porchlight Open Door, Synchronized Watches, Live Hardcore Karaoke w/Girl-illa Biscuits, Custom Kicks, Acorn Bcorn (Tucson), The Vignettes (Memphis), Young Fresh Fellows, Peter Buck, The Chuckleberries, Prizehog, Drunk Dad, B. Hamilton, Bad Bad, Glitter Wizard, Carlton Melton, Joy (San Diego), Tomihara, Kids on a Crime Spree

[www.hemlocktavern.com](http://www.hemlocktavern.com)

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MUSIC LISTINGS

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit [www.sfbg.com/venue-guide](http://www.sfbg.com/venue-guide) for venue information. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

ROCK/BLUES/HIP-HOP

**Bad Religion, Bronx, Polar Bear Club** Regency Ballroom. 8pm, \$20.  
**Bullet for My Valentine, Halestorm, Young Guns, Stars in Stereo** Warfield. 6:30pm, \$32.  
**Debra Iyall Group, Corner Laughers, Blake Jones and the Trike Shop, Andrew Griffin** 50 Mason Social House, SF; [www.50masonsocialhouse.com](http://www.50masonsocialhouse.com). 8pm, free.

**He is We, Before the Brave, Dylan Jakobsen** Swedish American Hall. 7:30pm, \$15.  
**Lee Huff vs Jason Marion** Johnny Foley's Dueling Pianos. 10pm, free.  
**Joe Buck Yourself, Viva Le Vox, Blue Diamond Fillups** Thee Parkside. 8pm, \$8.  
**Laura Mvula** Cafe Du Nord. 8:30pm, \$14.  
**Night Beats, Cool Ghouls, Primitive Hearts, Big Drag** Brick and Mortar Music Hall. 9pm, \$10.  
**Mike Reeb** Brainwash Cafe, 112 Folsom, SF; [www.brainwash.com](http://www.brainwash.com). 7:30pm, free.  
**Savages** Independent. 8pm, \$15.  
**Terry Savastano** Johnny Foley's. 10pm, free.  
**Sigur Ros** Bill Graham Civic Auditorium, 99 Grove, SF; [www.apecconcerts.com](http://www.apecconcerts.com). 8pm, \$49.50.  
**Telescopes, LSD and the Search for God, Flavor Crystals** Elbo Room. 9pm, \$10.  
**Three O'Clock** Great American Music Hall. 8pm, \$30.

JAZZ/NEW MUSIC

**Dink Dink Dink, Gaucho, Eric Garland's Jazz Session** Amnesia. 7pm, free.  
**Freddie Hughes** Royal Cuckoo, 3203 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30-10:30pm, free.  
**Mike Phillips** Yoshi's SF. 8pm, \$26.

FOLK/WORLD/COUNTRY

**Blood and Dust** Plough and Stars. 9pm.  
**Quinn DeVeaux** Rite Spot Cafe. 8:30pm, free.  
**Timba Dance Party** Bissap Baobab, 3372 19th St, SF; [www.bissapbaobab.com](http://www.bissapbaobab.com) 10pm, \$5. With DJ Walt Diggz.

DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; [www.bootycallwednesdays.com](http://www.bootycallwednesdays.com). 9pm.  
**Cash IV Gold** Double Dutch, 3192 16th St, SF; [www.thedoubledutch.com](http://www.thedoubledutch.com). 9pm, free.  
**Coo-Yah!** Slate Bar, 2925 16th St, SF; [www.slate-sf.com](http://www.slate-sf.com). 10pm, free.

**Kool Kyle, Mr. Lucky.**  
**Tipsy House** Plough and Stars. 9pm.

THURSDAY 18

ROCK/BLUES/HIP-HOP

**Anadel, All My Pretty Ones, Passenger and Pilot** Bottom of the Hill. 9:30pm, \$9.  
**Call Slim's.** 8pm, \$30.  
**Get Dead, Shell Corporation, Uncommonmenfrommars** Hemlock Tavern. 8:30pm, \$10.  
**Kaleidoscope feat. Peter Daltrey** Chapel, 777 Valencia, SF; [www.thechapelsf.com](http://www.thechapelsf.com). 9pm, \$15-\$20.  
**Lynx, Becky Knox** Brick and Mortar Music Hall. 9pm, \$7-\$10.  
**Jason Marion vs Lee Huff** Johnny Foley's Dueling Pianos. 10pm, free.  
**Nathan and Rachel** Johnny Foley's. 10pm, free.  
**Seatraffic, Silver Hands, Shortcircles** DNA Lounge. 8pm, \$10.  
**Shannon and the Clams, Memories, Emotional Thee Parkside.** 9pm, \$8.  
**Vacationer, EXRAY'S, DJ Aaron Axelsen, Epicsauce DJs** Rickshaw Stop. 9pm, \$10-\$12.

JAZZ/NEW MUSIC

**"Bill Frisell: Allen Ginsberg's Kaddish"** SFJazz Center, 201 Franklin, SF; [www.sfjazz.org](http://www.sfjazz.org). 7 and 9:30pm, \$40-\$80.  
**Guerrilla Composers Guild: Percussion Project** Center for New Music, 55 Taylor, SF; [www.centerfornewmusic.com](http://www.centerfornewmusic.com). 7:30pm, \$8-\$15.  
**Zakiya Hooker feat. Chris James** Yoshi's SF. 8pm, \$26.  
**Stompy Jones** Top of the Mark, 999 California, SF; [www.topofthemark.com](http://www.topofthemark.com). 7:30pm, \$10.  
**Nick Rossi** Rite Spot Cafe. 9pm, free.  
**Chris Siebert** Royal Cuckoo, 3203 Mission, SF; [www.royalcuckoo.com](http://www.royalcuckoo.com). 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

**Pa'lante!** Bissap Baobab, 3372 19th St, SF; [www.bissapbaobab.com](http://www.bissapbaobab.com) 10pm, \$5. With DJs Juan G, El

**Kool Kyle, Mr. Lucky.**  
**Tipsy House** Plough and Stars. 9pm.

DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$8.  
**All 80s Thursday** Cat Club. 9pm, \$6 (free before 9:30pm).  
**Ritual** Temple. 10pm-3am, \$5.  
**Tropicana** Madrone Art Bar. 9pm, free.

FRIDAY 19

ROCK/BLUES/HIP-HOP

**A Tribe Called Red, Brogan Bentley** Thee Parkside. 9pm, \$10.  
**Buffalo Tooth, Organs, Funs, Sweat Lodge** Hemlock Tavern. 8:30pm, \$6.  
**California Honeydrops, Freddie Hughes Band** Great American Music Hall. 9pm, \$16.  
**Cypress Hill, Berner** Regency Ballroom. 8pm, \$42.  
**Filligar** Cafe Du Nord. 9:30pm, \$12.  
**Gaslight Anthem, Matt Mays** Warfield. 9pm, \$32.  
**Keith Harken, Trace Bunday** Swedish American Hall. 7:30pm, \$18.  
**King Khan and BBQ Show** Slim's. 9pm, \$16.  
**Lee Vilenky Trio** Rite Spot Cafe. 9pm, free.  
**Mother Mother, Birdmonster, Yassou Benedict** Bottom of the Hill. 9:30pm, \$14.  
**Tambo Rays, Girls in Suede, Travis Hayes, DJ Emily Rose** DNA Lounge. 9:30pm, \$8.  
**Nathan Temby, Lee Huff, Jason Marion** Johnny Foley's Dueling Pianos. 10pm, free.  
**Tinariwen** Chapel, 777 Valencia, SF; [www.thechapelsf.com](http://www.thechapelsf.com). 9pm, \$55.  
**Top Secret Band** Johnny Foley's. 10pm, free.  
**Wombats, Colourist** Fillmore. 9pm, \$25.  
**Young Prisms, Sisu, Chasms** Elbo Room. 9:30pm, \$8.

JAZZ/NEW MUSIC

**Raquel Bittton, Rebeca Mauleon** Yoshi's SF. 8pm, \$30.  
**Kyle Bruckmann, Aran Shelton, Anton Hatwich and Mark Clifford** Center for New Music, 55 Taylor, SF; [www.centerfornewmusic.com](http://www.centerfornewmusic.com). 8pm, \$8-\$12.

FRIDAY NIGHTS

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RYAN LERMAN

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# MUSIC LISTINGS

**“Goodbye Taxes, Hello Mary Jane Music and Burlesque Party”** Brick and Mortar Music Hall. 9pm, \$10. With Jugtown Pirates, Three Times Bad, and more.  
**Hammond Organ Soul Jazz, Blues Party** Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

## FOLK/WORLD/COUNTRY

**Flamenco del Oro** Emerald Tablet, 80 Fresno, SF; www.flamencodeloro.com. 8pm, \$10. With Kina Mendez, Gopal Slavonic, and more.  
**Matt Jaffee and the Distractions** Dolores Park Cafe, 501 Dolores, SF; www.doloresparkcafe.com. 7:30-10pm.  
**Bernie Jungle and Virgil Shaw** Lost Church, 65 Capp, SF; www.thelostchurch.com. 8pm, \$10.  
**Queer Cumbia** Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 8pm, \$3-\$7.  
**Renegade String Band, Samantha Harlow, Elli**

Perry Plough and Stars. 9pm.

## DANCE CLUBS

**Back to the USSR Retro Dance Party** Rickshaw Stop. 9pm, \$10-\$15.  
**Joe** Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm.  
**OK Hole** Amnesia. 9pm. With Bronze, Dangerous Boys Club, DJs.  
**Old School JAMZ** El Rio. 9pm.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.  
**Thirsty Third Fridays** Atmosphere, 447 Broadway, SF; www.a3atmosphere.com. 10pm, \$10.

## SATURDAY 20

## ROCK/BLUES/HIP-HOP

**Beach Day, Chains of Love, Bam!Bam!** Rickshaw Stop. 9pm, \$10.  
**Black Clothes Pointy Shoes, Whoosie What's It's, Imperils** Thee Parkside. 9pm, \$7.  
**Freak Tank, Voco, Rad** Thee Parkside. 4pm, free.  
**Fusion** Johnny Foley's. 10pm, free.  
**Lee Huff, Jason Marion, Nathan Temby** Johnny Foley's Dueling Pianos. 10pm, free.  
**Infected Mushroom, Randy Seidman, Liam Shy** Regency Ballroom. 9pm, \$35.  
**Phil Manley Life Coach, 3 Leafs, One and Future Band** Hemlock Tavern. 9:30pm, \$8.  
**Michael McIntosh** Rite Spot Cafe. 9pm, free.  
**Moonalice** Slim's. 7:20pm, \$4.20.  
**Rad Cloud, Messenger, No///Se** Amnesia. 7pm.  
**Chuck Ragan, Dave Hause, Tim McIlrath, Jenny O.** Great American Music Hall. 9pm, \$20.  
**Shinobu, Wild Moth, Exquisites, Great Apes** Bottom of the Hill. 9pm, \$9.  
**Ronnie Size** Independent. 9pm, \$25.  
**Speed of Light, Burnt Reynolds** Bender's, 806 S.

Van Ness, SF; www.bendersbar.com. 10pm, \$5.  
**“Stepsister Fundraiser with Ty Segall (solo)”** Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$15  
**White Mystery, Warm Soda, Burnt Ones, Glitz, Cumstain, Sir Lord Von Raven** Brick and Mortar Music Hall. 4:20pm, \$10.

## JAZZ/NEW MUSIC

**“Bill Frisell: Hunter S. Thompson's *The Kentucky Derby is Decadent and Depraved*”** SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 7:30pm, \$40-\$80.  
**Hammond Organ Soul Jazz, Blues Party** Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

## FOLK/WORLD/COUNTRY

**Kiss the Sky** Bissap Baobab, 3372 19th St, SF;

www.bissapbaobab.com 10pm, \$5.  
**Teruhiko Saigo** Yoshi's SF. 7pm, \$35; 9pm, \$25.

## DANCE CLUBS

**Bootie SF: Bootchella** DNA Lounge. 9pm, \$10-\$15.  
**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.  
**Kinky Disko** Underground SF, 424 Haight; www.kinkydisko.com. 10pm, \$5.  
**Paris to Dakar** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5.  
**Radio Franco** Bissap, 3372 19th St, SF; (415) 826 9287. 6 pm.  
**Saturday Night Soul Party** Elbo Room. 10pm, \$5-\$10.  
**Secret Society of the Sonic Six** Cafe Du Nord. 11:30pm, \$7. With Lady Bear and Her Dark Dolls, DJ Le Perv, Omar Perez, Rachel Tension.  
**Smiths Party** Slate Bar, 2925 16th St, SF; www. CONTINUES ON PAGE 28 >>

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THURS 4/18  
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FRI 4/19  
**LIVE MUSIC TBA**

SAT 4/20  
**SHANTY TOWN 9PM**

SUN 4/21  
**TWANG SUNDAYS 4-7**  
LIVE MUSIC 9PM TBA

TUES 4/23  
**KARAOKE**  
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9PM, FREE!  
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DJ BIG NATE

FRI APR 19, 7:30PM, 8PM  
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**SAT 4-20:**  
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**KNOKTERN FEAT.**  
**ROBOTIC PIRATE**  
**MONKEY + ALPHA DATA**

**FRI 4-26:**  
**FACT FEAT.**  
**MARTIN AQUINO**

**SAT 4-27:**  
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**THE SCHMIDT**

**SUN 4-28:**  
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FRI 4/19  
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MON 4/22  
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EDGE, PRINCE ARIES, DJ KING MOST

THU 4/25  
SEAN HEALY PRESENTS/ TASTEMAKER LIVE  
**SOUND REMEDY**

FRI 4/26  
FRESHEIRE AND IRISH CROSSROADS PRESENT  
IRISH TRAD LEGENDS:  
**KEVIN BURKE & JOHN CARTY**

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THU 4/18  
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FRI 4/19  
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4/25 - ALOHA SCREWDRIVER (RECORD RELEASE),  
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4/26 - T.V. MIKE AND THE SCARECROWES, CHRISTIAN LEE HUTSON,  
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MUSIC LISTINGS

CONT>>

slate-sf.com. 10pm, \$5.  
Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. With DJ Frank Wild.

SUNDAY 21

ROCK/BLUES/HIP-HOP

“A Wretched Hive of Scum and Villainy” DNA Lounge. 8pm, \$10. With Ghost Town Gospel, Jerk Church Tabernacle Choir.  
Beggar’s Jamboree, Serene Lakes, Gene Pool and the Shallow End Bottom of the Hill. 3pm, \$10.  
Jason Chen, Tiffany Alvord Great American Music Hall. 7pm, \$12-\$14.  
Chop Tops, RevTones, Mad Mama and the Bona Fide Few Thee Parkside. 8pm, \$12.

Chronic Town, Japanese Baby, Gang of Forty Make-Out Room. 7:30pm, \$8.  
Dead Western, Metacomet, Cookie Tongue Amnesia. 9pm.  
Lee Fields and the Expressions, Lady, Bang Girl Group Revue Bimbo’s. 8pm, \$25.  
Legs, Chastity Belt, Cash for Gold Hemlock Tavern. 6pm, \$6.  
Red Jacket Mine Hotel Utah. 8pm, \$8.  
Junior Reid, Andrew Reid, and the Pure Roots Band, Wada Blood Chapel, 777 Valencia, SF; www.thechapelsf.com. 9pm, \$25.  
Queensryche, Voodooos Fillmore. 8pm, \$40.  
Terry Savastano Johnny Foley’s. 10pm, free.  
Leah Tysse Yoshi’s SF. 7pm, \$25.

JAZZ/NEW MUSIC

“Bill Frisell: Hunter S. Thompson’s *The Kentucky Derby is Decadent and Depraved*” SFJazz Center, 201 Franklin, SF; www.sfjazz.org. 4

and 7:30pm, \$35-\$75.  
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Brazil and Beyond Bissap Baobab, 3372 19th St, SF; www.bissapbaobab.com 6:30pm, free.  
Creak, Olde Belle Thee Parkside. 4pm, free.  
Darcy Noonan, Richard Mandel, Jack Gilder Plough and Stars. 9pm.  
Sweet Felony Tupelo, 1337 Grant, SF; www.tupe-losf.com. 4-7pm, free.

DANCE CLUBS

Beats for Brunch Thee Parkside. 11am, free.  
Dub Mission Elbo Room. 9pm, \$6. With DJ Sep, Vinnie Esparza.  
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2.

MONDAY 22

ROCK/BLUES/HIP-HOP

Black Rebel Motorcycle Club, Bass Drum of Death Fillmore. 8pm, \$32.50.  
Cannons and Clouds, Bad Powers, Owl Elbo Room. 9pm, \$7.  
Damir Johnny Foley’s. 10pm, free.  
Men, CCR Headcleaner, White Cloud Rickshaw Stop. 8pm, \$12.  
Medeski Martin and Wood (acoustic) Great American Music Hall. 8pm, \$35.  
Layla Musselwhite Rite Spot Cafe. 8:30pm, free.  
Tennis System, Cruel Summer, Dead Leaf Echo, Slowness Bottom of the Hill. 9pm, \$10.

FOLK/WORLD/COUNTRY

Earl Brothers, Pick Amnesia. 6pm.

DANCE CLUBS

Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free.  
Dead Guild DNA Lounge. 9:30pm, \$5.  
M.O.M. Madrone Art Bar. 6pm, free.  
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.  
Vibes’N’Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free.

TUESDAY 23

ROCK/BLUES/HIP-HOP

Acid Blast, Golden Mean, Mulch, Bar Fight Hemlock Tavern. 8:30pm, \$7.  
Arabs, Father President, Secret Secretaries Elbo Room. 9pm, \$5.  
Beach Fossils Slim’s. 8pm, \$15.  
Medeski Martin and Wood (acoustic) Great American Music Hall. 8pm, \$35.  
Palma Violets Independent. 8pm, \$15.  
Sense Fail, Such Gold, Real Friends, Major League Bottom of the Hill. 6:30pm, \$19.  
Stan Erhart Band Johnny Foley’s. 10pm, free.  
Titan Ups, Satisfactions, DJ Revival Sound Selector Amnesia. 9pm, \$8-\$10.

JAZZ/NEW MUSIC

Rene Marie’s Experiment in Truth Quartet Yoshi’s SF. 8pm, \$20.

FOLK/WORLD/COUNTRY

Roem Baur Bazaar Cafe, 5927 California, SF; www.bazaarcave.com. 7pm, free.  
Dave Cory and Friends Plough and Stars. 9pm.

DANCE CLUBS

Stylus John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm.  
Takin’ Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 10pm. **SFBG**

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**FRIDAY APRIL 19 • 9PM**  
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**SATURDAY APRIL 20 • 9PM**  
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**SUNDAY APRIL 21 • 9PM**  
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**FRIDAY APRIL 26 • 9PM**  
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5.10 FRED FALKE

5.11 WOLF + LAMB, SOUL CLAP

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5.19 FABOLOUS + PUSHA T

5.22 MATTHEW DEAR

5.25 AZARI + III + LEE FOSS

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• Hate Crime  
• Girls with Guns  
• Meathook & The Vital Organs  
• Gaviotas

**THURSDAY 04/18**  
9PM • \$5 ADV & DOOR  
• Bear Lincoln  
• Stop Motion Poetry  
• The Far Country  
• Stephen Loase of Sunrunners

**FRIDAY 04/19**  
9PM • \$8 ADV & \$10 DOOR  
• Blissies B  
• The Hangover Brigade  
• Dad's LP's  
• Cassandra Farrar and The Left Brains

**SATURDAY 04/20**  
9PM • \$8 ADV & DOOR  
• Fast Piece of Furniture  
• Brand New Trash  
• Sean Filke and Gene Lushtak

**SUNDAY 04/21**  
8PM • \$8 ADV & DOOR  
• Red Jacket Mine  
• Chris Von Sneidern  
• Grace Weber

**MONDAY 04/22**  
8PM • \$FREE  
• Open mic with Brendan Getzell

**TUESDAY 04/23**  
8PM • \$8 ADV & \$10 DOOR  
• House of Waters  
• Wyatt  
• saml.the.great

**WEDNESDAY 04/24**  
8PM • \$6 ADV & DOOR  
• The Midway Delta  
• Whiskey Stones  
• Chris James & The Showdowns

**THURSDAY 04/25**  
9PM • \$6 ADV & DOOR  
• The Business End  
• Abatis  
• By The People

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**BLUE HAWAII**

**THURSDAY APR 18 2013** 8:30PM DOORS • \$9 • 21+  
**ANADEL**  
ALL MY PRETTY ONES  
PASSENGER & PILOT

**FRIDAY APR 19 2013** 8:30PM DOORS • \$12/14 • AA  
**MOTHER MOTHER**  
**BIRDMONSTER**  
**YASSOU BENEDICT**

**SATURDAY APR 20 2013** 8:30PM DOORS • \$9 • AA  
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**SHINOBU**  
**WILD MOTH**  
**THE EXQUISITES**  
FORMERLY JASON CLACKLEY AND THE EXQUISITES; FROM Seattle

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**SUNDAY APR 21 2013** 2:30PM DOORS • \$10 • AA  
**BEGGAR'S JAMBOREE**  
**SERENE LAKES**  
GENE POOL AND THE SHALLOW END  
TELEPATHIC SLIP

**MONDAY APR 22 2013** 8:30PM DOORS • \$10 • 21+  
Neon Sigh & beautiful noise and Shine On present...  
**TENNIS SYSTEM**  
**CRUEL SUMMER**  
**DEAD LEAF ECHO**  
**SLOWNESS**  
DJ JAMIE JAMS

**TUESDAY APR 23 2013** 8:30PM DOORS • \$16/19 • AA  
**SENSES FAIL**  
**SUCH GOLD**  
**REAL FRIENDS**  
**MAJOR LEAGUE**

**WEDNESDAY APR 24 2013** 8:30PM DOORS • \$10 • 21+  
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**MOUNT MORIAH**  
**PAPARAZZI**

**TH 25**  
**TRANSIT**  
**SEAHAVEN**  
ALL GET OUT

**FR 26**  
**PHENOMENAUTS**  
EMILY'S ARMY  
WARM SODA

**SA 27**  
**DRMS**  
JAMES RIOTTO  
OF THE MOANIN DOVE  
BELL'S ATLAS

**SU 28**  
**HAR MAR SUPERSTAR**  
**EASYSTREET**  
ROCKY BUSINESS

**MO 29**  
**CHAD VALLEY**  
SKI LODGE  
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**THU 4/18**  
9:30PM  
\$8  
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WITH DIS/HOSTS **PLEASUREMAKER & SENOR OZ**, AND RESIDENT PERCUSSIONISTS

**FRI 4/19**  
9:30PM  
\$8  
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**YOUNG PRISMS**  
**SISU** (FEAT SANDRA OF DUM DUM GIRLS)  
PLUS **CHASMS**  
DJ RACHEL AIELLO (TWITCH)

**SAT 4/20**  
10PM  
\$10  
SPINNING 60S SOUL 45S  
**SATURDAY NIGHT SOUL PARTY** WITH DJS **LUCKY, PAUL PAUL, PHENGREN OSWALD** (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)

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9 PM  
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**MON 4/22**  
9PM  
\$7  
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**BAD POWERS** (FMR MADE OUT OF BABIES)  
**OWL**

**TUE 4/23**  
9PM  
\$5  
**THE ARABS**  
**FATHER PRESIDENT**  
**SECRET SECRETARIES**

**WED 4/24**  
9PM  
\$7  
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THU 4/25 AFROLICIOUS  
FRI 4/26 120 MINUTES: WHITE RING  
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SUN 4/28 DUB MISSION: DJ SEP, DUB GABRIEL RECORD RELEASE PARTY

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**LADY • THE BANG GIRL GROUP REVUE**

**FRI. APRIL 26 • DOORS 8 / SHOW 9 • \$22 • 21 & UP**  
**SUPER DIAMOND**  
**THE PURPLE ONES**

**THURS. MAY 9 • DOORS 7 / SHOW 8 • 21 & UP**  
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**CHRYSTA BELL**  
WITH VISUALS BY DAVID LYNCH

**SAT. MAY 11 • DOORS 8 / SHOW 9 • \$18 • 18 & UP**  
**MAN OR ASTRO-MAN?**  
**TERRY MALTS • THE OGRES**

**THURS. & FRI. MAY 16 & 17**  
DOORS 8 / SHOW 9 • \$45 • 21 & UP  
**SANDRA BERNHARD**

**SAT. MAY 18 • DOORS 7 / SHOW 8 • \$75 GA / \$150 VIP**  
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# Class act

Thomas Bradshaw's *The Bereaved* sends-up the breakdown of the American middle-class

BY ROBERT AVILA  
arts@sfbg.com

**THEATER** The screaming, child-ish fight that suddenly erupts between married professionals Carol (Michele Leavy) and Michael (Lawrence Radecker) comes on with such excess it's like the release of a geyser. A moment later it just as quickly submerges, disappearing under a layer of domestic bliss, or anyway routine, as adjunct prof Michael and attorney Carol share some cocaine and a glass of hard liquor to celebrate her legal firm's recent victory in court. They then go on to calmly discuss Carol's suspicion that their teenage son, Teddy (Josh Schell), is masturbating at school — a theory based on laundry-room evidence pointing to yet another surplus of nervous tension.

Carol and Michael's comical burst of hysteria is our first hint of the quicksand underneath the floorboards of this seemingly solid family home. Then again, maybe it's the casual drug use; or the immodest concern with their son's sex life; or those loose bricks stashed pell-mell beneath the foundation in scenic designer Maya Linke's set, otherwise subdivided with Ikea-showroom purity into sleek, discrete living compartments.

Either way, it doesn't take long before a full-blown crisis emerges: Carol finds herself in critical condition after emergency bypass surgery, and the family finds itself without life insurance in the face of the main breadwinner's demise. It's Carol who proposes a solution from her hospital bed: Michael will marry Carol's best friend, Katy (Denmo Ibrahim), to maintain the household financially and emotionally. "This is totally



WE ARE FAMILY, SORTA: LAWRENCE RADECKER, JOSH SCHELL, OLIVIA ROSALDO, AND DENMO IBRAHIM IN *THE BEREAVED* PHOTO BY PAK HAN

fucked up," balks Michael. "It is totally fucked up," agrees Carol, "but that's reality."

You could say the same for the comedy at the core of Thomas Bradshaw's *The Bereaved*, now enjoying a slick Bay Area premiere courtesy of Crowded Fire and artistic director Marissa Wolf. Even with all its excess, it boils down to a portrait of middle-class sobriety: just a family doing the best it can under the circumstances — it's the circumstances, in other words, that are key to Bradshaw's gleefully outrageous send-up of American mores.

In the heroic attempt to maintain its debt-fueled lifestyle, the revamped nuclear family soon launches its own illicit business enterprise — in which 15-year-olds Teddy and pregnant girlfriend Melissa (Olivia Rosaldo) both participate, with the help of their Harlem drug dealer, Jamal (Reggie D. White). Throughout, moral confusion is inextricably and messily bound up with economic disorder — and the specific calamity attending the protagonists with a more general crisis that runs deep and wide. If the play presents in the most casual terms a lightly shocking catalog of sexism, racism, and drug use — all of it played with deadpan precision by an enjoyable cast — it's ultimately because the play is not about sex or drugs or racism per se, but rather about power and status in a world where the middle-

class is being destroyed by forces larger than itself, even as its own moral and material contradictions work to destroy it from within. Moreover, *The Bereaved* suggests the disintegration of that middle-class may be a necessary extinction — and what a relief it is.

Crowded Fire's production embraces the material with a ready energy and focus that was contagious with opening night's packed house, though the comic tone struck here can sometimes overwhelm the play's quieter, grittier, intentionally realistic dimensions. But this is hardly a reason to avoid seeing the production, especially since *The Bereaved* is the first of Bradshaw's dozen or so plays to be produced in the Bay Area. Plainly staging hypocrisy, violence, and the flouted taboo in plays such as *Dawn*, *Strom Thurman Is Not a Racist*, or *The Bereaved* is central to Bradshaw's satire, a bluntness that suspends moral judgment to look squarely at underlying complexities. Along the way, he's been honing a distinct theatrical voice that has been widely enjoyed (or not) for years. Crowded Fire's production is a welcome and long overdue arrival. **SFBG**

**THE BEREAVED**  
Through April 27  
Wed-Sat, 8pm, \$10-\$35  
Thick House  
1695 18th St, SF  
[www.crowdedfire.org](http://www.crowdedfire.org)

Fashion. Street art. Sex. Beyond. Caitlin Donohue's column **Street Seen** is here, read up.



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**GUARDIAN SFBG.COM**



# Without limits

Cheers to AXIS Dance Company's 25th anniversary

BY RITA FELCIANO

arts@sfbg.com

**DANCE** Despite a last-minute change in the program, AXIS Dance Company's 25th anniversary concert was a success. Founded as an ensemble for dancers with and without physical abilities, the company started with homegrown choreography that focused on the reason the company came into being. But under the artistic leadership of Judy Smith, AXIS started to stretch its reach by commissioning professional choreographers. Smith realized that it doesn't matter how good the dances are; no company can succeed unless it has a solid repertoire.

For AXIS this challenge is particularly acute because so many of its pieces are specifically designed for the company as it is at that moment. It's not just that dancers with a variety of physical capabilities cannot easily be changed for others with similar strengths and challenges. So-called able-bodied dancers also need a particularly broad perspective on what it means to dance at the top of your abilities.

AXIS choreographers, for their part, have to rethink their own dance making. Many of them — at least those I have talked with — relish the chance to step out of their comfort zone. That's why AXIS has become the place to see new choreography by people whose work you think you know and, who more often than

not, will surprise you.

So to celebrate a quarter century of making dance you can't see anywhere else with three world premieres seemed both appropriate and something to look forward to. Unfortunately, dance being the high-risk endeavor it is, Murphy's Law kicked in. A few days before the gala, dancer Emily Eifler got injured. Consequently Amy Seiwert's *The Reflective Surface* and Sonya Delwaide's *Dix minutes plus tard* (*Ten Minutes Later*) had to be cancelled for the time being.

The evening did offer one first-rate premiere — Victoria Marks' gentle and wistful *what if would you* — and a reconfigured version of *Full of Words*, Marc Brew's 2011 look at the vagaries of love.

Marks' choreography, set to a lively (and live-performed) commissioned score by Beth Custer and her multi-talented band, was for five dancers, but performed only by Joel Brown, Sonsheree Giles, Sebastian Grubb, and Juliana Monin. Still, *what if* is a remarkable achievement, an appropriate tribute to what AXIS has become.

It started so simply, growing out of an

ordinary gesture: the stretched arm with an open hand. Every day, you reach, you touch, and you open and close doors or books. It's also how we go beyond ourselves. The work, playfully, humorously, but also seriously, raised questions about opportunities, choices, and priorities made or rejected.

We first saw the dancers with their backs to us. They reached for something beyond themselves. But quickly their actions communicated frustration, anger, impatience, or revolt. What was orderly became chaotic — and funny — as they fumbled through repeated short-circuits. A sense of urgency crept in, and they turned to us with "what if" questions.

The piece reached a lovely and unexpectedly gentle climax when each dancer chose a partner from the audience. As the pairs worked together — whispering, touching, reaching, walking — they developed trust. Then they changed partners. Eventually, these interactions grew into an image of community with the obligatory handholding and daisy chains, however messy.

Brew's *Full of Words* has been restruc-

tured for Brown, who assumed the role of the recently departed Rodney Bell. The piece is less well balanced because Brown, though also a wheelchair dancer, at this point is a less physically articulate performer. So the relationship between him and fellow performer Giles was not as charged as the one she had with an almost frighteningly fierce Alice Sheppard. As a result, *Full* lost much of its teeter-totter quality.

On a positive note the focus of attention fell more strongly on Grubb and Monin's excitingly danced lovers duet. In and out of a bathtub, they were erotic, tender, playful, contentious, and physically grounded. You name an emotion that committed partners go through; Brew probably put it there. **SFBG**



THE WORLD'S FUNNIEST BUBBLE SHOW RETURNS, THIS TIME TO THE MARSH SAN FRANCISCO.

PHOTO BY MATT FARUGGIO

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

## THEATER

### OPENING

**The World's Funniest Bubble Show** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-50. Opens Sun/21, 11am. Runs Sun, 11am. Through July 21. Louis "The Amazing Bubble Man" Pearl returns after a month-long hiatus with his popular, kid-friendly bubble show.

### ONGOING

**Acid Test: The Many Incarnations of Ram Dass** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 5pm (May 11, show at 8pm). Through May 18. Lynne Kaufman's play (starring Warren Keith David as the spiritual seeker) moves from Berkeley to San Francisco.

**The Bereaved** Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Wed-Sat, 8pm. Through April 27. Crowded Fire Theater launches its Mainstage season with Thomas Bradshaw's wicked comedy about "sex, drugs, and the American dream."

**Boomeraging: From LSD to OMG** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Through May 28. Comedian Will Durst performs his brand-new solo show.

**The Bus** New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$32-45. Wed-Sat, 8pm; Sun, 2pm. Through April 28. NCTC performs James Lantz's tale of two young men whose meeting place for their secret relationship is a church bus.

**Carnival!** Eureka Theatre, 215 Jackson, SF; www.42ndstreetmoon.org. \$25-75. Wed/17, 7pm; Thu/18-Fri/19, 8pm; Sat/20, 6pm; Sun/21, 3pm. 42nd Street Moon performs the Tony Award-winning musical.

**The Expulsion of Malcolm X** Southside Theatre, Fort Mason Center, Marina at Laguna, SF; www.fortmason.org. \$30-42.50. Fri-Sat, 8pm; Sun, 3pm. Through May 5. Colors of Vision Entertainment and GO Productions present Larry Americ Allen's drama about the relationship between Malcolm X and Elijah Muhammad.

**Ghostbusters: Live On Stage** Dark Room Theater, 2263 Mission, SF; www.darkroomsf.com. \$20. Thu-Sat, 8pm. Through April 27. Rhiannastan Productions brings the beloved 1984 comedy to the stage.

**Foodies! The Musical** Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

**The Happy Ones** Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$22-62. Wed/17-Sat/20, 8pm; Sun/21, 2:30pm. An Orange County appliance store owner finds his life turned upside down in Julie Marie Myatt's drama at Magic Theatre.

**How To Make Your Bitterness Work For You** Stage Werx Theatre, 446 Valencia, SF; www.bitternesstobetterness.com. \$15-25. Sun, 2pm.

Through May 5. Fred Raker performs his comedy about the self-help industry.

**I'm Not OK, Cupid :(** Shelton Theatre, 533 Sutter, SF; www.leftcoasttheatreco.org. \$15-35. Thu-Sat, 8pm. Through May 4. Left Coast Theatre Co. presents a new collection of one-act, LGBT-themed comedies about dating and relationships.

**The Lost Folio: Shakespeare's Musicals** Un-Scripted Theater, 533 Sutter, Second Flr, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm. Through May 18. Un-Scripted Theater Company performs a fully-improvised, full-length musical inspired by Shakespeare.

**reasons to be pretty** San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$30-100. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through May 11. San Francisco Playhouse's tenth season continues with Neil LaBute's romantic drama.

**Sex and the City: LIVE!** Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. (Avila)

**Sheherezade 13** Exit Theatre, 156 Eddy, SF; www.wilywestproductions.com. \$25. Thu-Sat, 8pm. Through April 27. Wily West Productions presents a short play showcase.

**Show Me Yours: Songs of Innocence and Experience** Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$27. Thu-Sat, 8pm; Sun, 5pm. Through April 27. New Musical Theater of San Francisco performs a new musical revue written by Pen and Piano, the company's resident group of writers and composers.

**Steve Seabrook: Better Than You** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu, 8pm; Sat, 8:30pm. Extended through May 18. The bitter fruit of the personal growth industry may sound overly ripe for the picking, but Kurt Bodden's deftly executed "seminar" and its behind-the-scenes reveals, directed by Mark Kenward, explore the terrain with panache, cool wit, and shrewd characterization. As both writer and performer, Bodden keeps his Steve Seabrook just this side of overly sensational or maudlin, a believable figure, finally, whose all-too-ordinary life ends up something of a modest model of its own. (Avila)

**Stuck Elevator** American Conservatory Theater, 415 Geary, SF; www.act-sf.org. \$20-85. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2 and 7pm (no evening performances Sun/21 or April 28). Through April 28. American Conservatory Theater presents the world premiere of Byron Au Yong and Aaron Jafferis' musical (sung in English with Chinese supertitles) about a Chinese immigrant trapped in a Bronx elevator for 81 hours.

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical** Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through June 1. Thrillpeddlers' sixth annual Theatre of the Ridiculous Revival presents a restored version of the Cockettes' 1971 Art Deco-inspired musical extravaganza. **SFBG**





BY KAREN MACKLIN  
culture@sfbg.com

**GREEN ISSUE** Konda Mason is a yoga teacher, filmmaker, and producer. But above all she's an activist, one of the most energetic Bay Area voices leading the effort to support sustainable practices in marginalized communities, and connect spiritual practice with real-world environmental action. Mason's the co-director of the new HUB Oakland community-building center ([www.huboakland.net](http://www.huboakland.net)), a partner in Earthseed Consulting, LLC ([www.earthseedconsulting.com](http://www.earthseedconsulting.com)), which designs and promotes environmental projects with an emphasis on diversity, and a board member of the East Bay Meditation Center ([www.eastbaymeditation.org](http://www.eastbaymeditation.org)). On Sat/20, she's teaching at Spirit Rock Meditation Center's Earth Day event, "Responses to Climate Change: Awareness, Action, and Celebration." Last week, she spoke to me over the phone about connectivity, diversity, and the difference between "change" and "transformation."

**San Francisco Bay Guardian**  
*You're both a yoga-meditation teacher and an environmental activist. How do these two aspects of your life intersect?*  
**Konda Mason** Yoga and meditation give you that time to pause and quiet the chatter in your head and connect to that place inside that is unchanging and feels connected to the whole. You feel the deep inner connectivity that you have with all things in those moments, that connection with all life.

**SFBG** One of your main efforts has been introducing the African American community to green practices.

**KM** Marginalized people in general are left out of every important conversation that affects them the most. It's more about social economics than race. When we look at who is on the frontline of impact, it's always the marginalized: women, children, youth, the poor, and people of color. I'm a filmmaker by trade, so when I became a part of Earthseed, the idea came to me to create an online series called "Green Street Loft," a fun, accessible, and culturally relevant series for

## At the hub

Yoga teacher and environmental consultant Konda Mason links consciousness, activism, and sustainability

the African American audience. It hasn't launched yet, but stay tuned.

**SFBG** Years ago, you were a founder of the International Association for Black Yoga teachers. Do you think diversity is increasing in the yoga community?

**KM** I do believe that people are seeing more and more diversity in general in areas around spiritual pursuits. These days, I also teach at Spirit Rock and help lead the annual People of Color meditation retreat. The thing to me that is lacking more than anything is men. Everything I do, the audience is always predominantly women! That is where the attention needs to be drawn.

**SFBG** And now you're starting HUB Oakland. What is that?

**KM** The HUB is a global movement of people who are working

on solutions to better the world. It's a place where people can come and collaborate and meet each other and work together, a place for conversation and action to happen. It's for social entrepreneurs, and for sustainable business ideas that need incubation to get to the next level. It exists on five different continents. San Francisco is the biggest and most successful HUB in the network. Now, HUB Oakland is starting.

**SFBG** How will HUB Oakland be different than other HUBs?

**KM** Every HUB takes on the personality of its city. HUB Oakland will probably be the most diverse HUB in the network in terms of ethnicity and ages. We will have workshops about personal growth and spiritual growth with people from Silicon Valley to Spirit Rock. Everybody is invited.

**SFBG** When will it open?

**KM** We have a building on Broadway between 23rd and 24th streets that we signed a lease on. We move there in October. It's a 60,000-square foot space that is just beautiful. Until then, we're in a pop-up place, a 2000-square foot old bank through the help of the City of Oakland and Popuphood ([www.popuphood.com](http://www.popuphood.com)).

**SFBG** Tell us about the Earth Day event at Spirit Rock this weekend.

**KM** I'm looking forward to it. There will be some really key people there who are committed to environment and sustainability. The thing about this movement to "change the world" is that "change" and "transformation" are two different things. What's lasting is transformation. It begins with the individual. We can window-dress something and make it look green, but if we haven't transformed ourselves, it will revert back to the way it was. This is why the contemplative practices and wisdom traditions are so essential to sustainability. They foster change in the individual. **SFBG**

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# Ish says

Mr. Marina 2013's guide to the 'hood he calls home

**STREET SEEN** [Caitlin Donohue: Although I originally contacted former Stanford University football offensive guard and current Apple employee Ish "Mr. Marina 2013" Simpson for help in writing a style guide to the Marina, he wrote me back a rundown so evocative that I hated to paraphrase his words. And so this week, I've given my style column over to him. Check out [sfbg.com](http://sfbg.com) for my recap of the glorious March night he was crowned king of SF's preppiest neighborhood, and don't forget, you can add flair with a belt.]

BY ISHMAIL SIMPSON  
culture@sfbg.com

I buy a lot of clothes, but not many in person. I love to buy, hate to shop, so I buy mainly online. There are some stores and brands I've shopped at in the Marina, but since you asked me to explore I was able to find a lot of cool stores that I didn't know existed. There are more men's stores in the Marina than I realized.

My fellow Marina gentlemen don't usually take too many risks when it comes to fashion. The guys I see downtown or in the Castro are usually very fashion-forward. But some of the best-looking guys in the Marina I've seen do rock bespoke suits and shirts. Classy. Men's fashion here steers toward preppy or sailor styles. The women take way more risks, and Marina women are definitely some of the most fashionable in the city.

## G-STAR RAW

This place intrigued me because I saw one in Barcelona when I was there in December 2011. I talked to the guy working here and he said the brand is Dutch and it's way bigger in Europe. Makes sense: the name is just terrible, and they only sell G-Star Raw clothes. That means if someone says, "Hey, I like your shirt," you have to say, "Yeah, it's G-Star Raw!" Whatever. They had a nice selection of belts, which I love. Belts are a great way for conservative dressers to express some flair. I loved the colorful chinos (a staple in my wardrobe). I also loved this one cardigan they had.

2060 Chestnut, SF. (415) 567-7224; 76 Geary, SF. (415) 398-5381, [www.theswimminghorses.com](http://www.theswimminghorses.com)

## MARINE LAYER

This place on Chestnut has cool shirts and hoodies. Also, some nice scarves. The clothes are advertised as being extremely soft and they aren't lying! The fabrics are nice and I like the bold, yet muted colors. I've had some friends buy their stuff and it has a worn-in, vintage look. This is a good place to grab some cool threads that you'd

wear out to bars on a Thursday night.  
2209 Chestnut, SF. (415) 346-2400;  
498 Hayes, SF. (415) 829-7519,  
[www.marinelayer.com](http://www.marinelayer.com)

## THE BLUE JEAN BAR

I've bought a few pairs of jeans from here and it's always a great experience. I kind of don't like how all of the jeans are behind the bar and you have to ask for them, but I also kind of like it too. Many hot girls work there, so you're not shopping by yourself and you get a great female opinion when you try your jeans on. They give you great recommendations on fit and style, and they will tell you how to care for your jeans and whether or not you should have them tailored.

1827 Union, SF. (415) 346-4280,  
[www.thebluejeansbar.com](http://www.thebluejeansbar.com)

## HIGH SOCIETY

This shop is one I just discovered that sells both women's and men's clothes. They had a great selection of slim-fitting jeans and blazers. They had a cool leather jacket I liked. This is the place to go if you're looking for a nice outfit for date night with a pretty young lady.

1969 Union, SF. (415) 447-0447,  
[www.highsocietybrand.com](http://www.highsocietybrand.com)

## BRANDY MELVILLE

This is for the ladies! I like the style of the women that like shopping here. Every time I walk by there are a lot of good-looking girls in there. The music they have jamming is awesome, the ladies working there are gorgeous, and the clothes are awesome (in this man's opinion!) I like the material they use for their clothes, very light and breathable; at least it looks like it is. I loved the camo pants, the flowing dresses, and the printed shirts.

2085 Chestnut, SF. (415) 292-7754,  
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1980 Union, SF. [www.eyehartsfshop.com](http://www.eyehartsfshop.com) **SFBG**





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Pictured (from left to right) One Dance Participants, Photo by Rapt Productions, PAMPA Dance Academy, courtesy of artist, Hot Pink Feathers, Photo by Jeff Spirer



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**Sat, Apr 27, 7:45pm, SF**

Temple of Poi presents a 2-hour family-friendly program featuring fire dancing from artists of all ages/skill.

### 15TH ANNUAL DANCE-A-RAMA

**Sun, Apr 28, 2pm, Berkeley**

Terrain invites you to join the fun and experience some of the East Bay's most exciting choreographers. From contemporary dance to performance art to aerial dance, there's a different show every hour until 5pm.

### SUMMER OF ART AT UN PLAZA

**Tue, Apr 30, 12pm, SF**

"Summer of Art" at UN Plaza kicks off their 2013 season of free outdoor art and music, with classes and performances by Alonzo King LINES Ballet's Education Programs and Dance Center.

### ROTUNDA DANCE SERIES WITH CHITRESH DAS DANCE COMPANY

**Fri, May 3, 12pm, SF**

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### CELEBRATING THE RITE(S) OF SPRING-FILM SCREENINGS

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# Let it roll



BY L.E. LEONE

le.chicken.farmer@yahoo.com

**IN THE GAME** It's between the airport and the ballpark in Oakland: the Dry Ice Arena, home of the immediate Bay Area's thriving inline roller hockey scene. There's a parking lot in back, and a store where you can get your gear: skates, shirts, helmets. They rent these, too.

Against the windowless outside wall of the building, as you walk along looking for a door, you will find an occasional walk-in rat trap, badly parked cars, and a plastic bag full of crackers, which I wanted very badly to stomp on but didn't.

Inside, Giant Robot was squaring off with the first-place Gentlemen's Club in the Sunday Silver League B2 semifinals. The Gentlemen's Club, top seed going in, had beaten Giant Robot during the regular season. That's all I knew.

It's five on five — a goalie, two up, two back — and they have a rule that any player can only score three goals. Which rule came in handy for the Gentlemen's Club, or they might have lost even worse than 12-3.

Giant Robot team captain Len Amaral, who missed the whole first period on account of Giants' game traffic, said he didn't feel comfortable with their lead until near the end of the game.

"They can score in a hurry," he said. "They're a fast, good team."

When he saw 4-1 on the scoreboard coming into the arena, he said, he thought at first his team was losing.

Nah. It was never in doubt. Thanks to some great goalie work by LeMarr Mojica, who had about a gazillion saves, Giant Robot never let the Gentlemen's Club feel anything other than frustrated.

They extended their lead to 5-1 early in the second period, and by the end of the period it was 8-3.

A nice thing about roller hockey: since it's not on ice, the puck moves a little slower, or seems to at any rate, and is easier to follow.

Another nice thing: no fights.

Seriously, I don't believe I've watched a whole hockey game since the USA vs. Russia in the 1980 Olympics. And one reason pro hockey has eluded me, fandomwise, is the fighting. Not that I'm a pacifist; it's not even that

I'm a "good sport." It's that most of the time, under all that armor, you can't tell who's winning.

I'll have my boxing in a ring, thanks. Without shirts, when possible.

Amateur hockey, though. Roller hockey ... fun to watch!

We decided to stay for the championship game, but were too hungry to sit through the other semi-final, which would determine Giant Robot's opponent in the finals.

Dry Ice Arena has a snack bar, but all they have is frozen fried things and candy bars. In retrospect I wish we had stayed put, because the takeout Indian we scored down on International was even inedible than chicken nuggets.

We should have known. There was a calendar on the wall next to the refrigerator of this joint (which shall remain nameless), and it was still set to March.

"I hope they pay better attention to expiration dates than they do calendar ones," Hedgehog observed.

"Don't worry," I said. I'd seen him take our food out. Of the freezer. It wasn't going to make us sick. It just wasn't going to taste any good.

Plus we had to wait forever for it, so we missed the most exciting game of the tournament. Empty Net and Apuckalips went down to the wire, swapping goals in the closing minutes, and Empty Net won by one to advance.

Problem: they didn't have any subs.

Roller hockey, like the icier kind, is an incredibly strenuous sport. They sub often, when they have them. And Empty Net went into the championship already exhausted.

Giant Robot scored first, and fast. Their initial goal came 14 seconds in, and that was all they'd need. For good measure, they added six more.

Final score: Giant Robot 7, Empty Net 0.

I was them, I'd give the game puck to Mojica. Not only did he pitch a shutout in the Championship game, but he'd skunked the Gentlemen's Club the final period of the first game. Remember? That's four straight scoreless quarters! For rec-league hockey, I think, that's pretty impressive.

Can you skate?

The Dry Ice Arena has beginner leagues, youth and adult leagues, co-ed, and even pickup. Check it out. **SFBG**

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## SPORTS

### PARTICIPATORY

**Air Conditioning:** Exercise program involving trampolines. Mondays, Wednesdays, 7 p.m.; Saturdays, 8 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, [www.houseofairsf.com](http://www.houseofairsf.com).

**Air Core:** Advanced trampoline workout with Kari Chalstrom. Tuesdays, 9 a.m., \$16. House of Air, 926 Mason, San Francisco, 345-9675, [www.houseofairsf.com](http://www.houseofairsf.com).

**Bike to Work Day 2013:** To prod you into bicycling to your place of employment on this of all days, the S.F. Bicycle Coalition helpfully provides 26 "Energizer Stations" featuring snacks, beverages, and free swag. "Bike Doctors" from shops like Citizen Chain, Lombardi Sports, Mike's Bikes, Mission Bicycles, and Roll S.F. will also be on hand in case you need maintenance. Thu., May 9, 5:30 a.m., free, [sfbike.org/btwd](http://sfbike.org/btwd). Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

**Diablo Trails Challenge Run:** A benefit for Save Mount Diablo, runners can expect a wide range of courses from easy to expert with distances ranging from 5K to 50K. Sat., April 20, \$50-\$110,

[brazenracing.com](http://brazenracing.com). Castle Rock Regional Park, 1700 Castle Rock Road, Walnut Creek.

**Downtown San Francisco Tour:** Kayak trip. Mondays, Wednesdays, Fridays-Sundays, 10 a.m., \$69, 357-1010, [www.citykayak.com](http://www.citykayak.com). South Beach Harbor, Pier 40, San Francisco, [www.southbeachharbor.com](http://www.southbeachharbor.com).

**First Annual ASCRS Foundation Run for Sight:** A 5K run or one-mile walk to benefit the American Society of Cataract and Refractive Surgery Foundation, a 501(c)(3) organization providing humanitarian eyecare in Ethiopia and China. Sun., April 21, 7 a.m., \$25-\$35, [ascrsfoundation.org](http://ascrsfoundation.org). Music Concourse Bandshell, 50 Tea Garden, San Francisco, 386-1923.

**Moraga Triathlon:** Adult: 400-meter swim, 14-mile bike, three mile run. Youth: 150-meter swim, three-quarter mile bike and run. Sat., April 27, \$28-\$78. Campolindo Performing Arts Center, 300 Moraga Road, Moraga.

**Open Water Bay Swim:** Open water swim to benefit the Foundation for Aquatic Safety and Training. Must pre-register. Wet suits and membership in USA Swimming or U.S. Masters Swimming required. Sat., April 20, \$300, [thefastfoundation.org](http://thefastfoundation.org). Aquatic Park, Beach St., San Francisco, 541-5644.

**The Presidio 10:** Runners can choose a 10-mile, 10K, or 5K course at this charity event that starts and finishes at Crissy Field. Sun., April

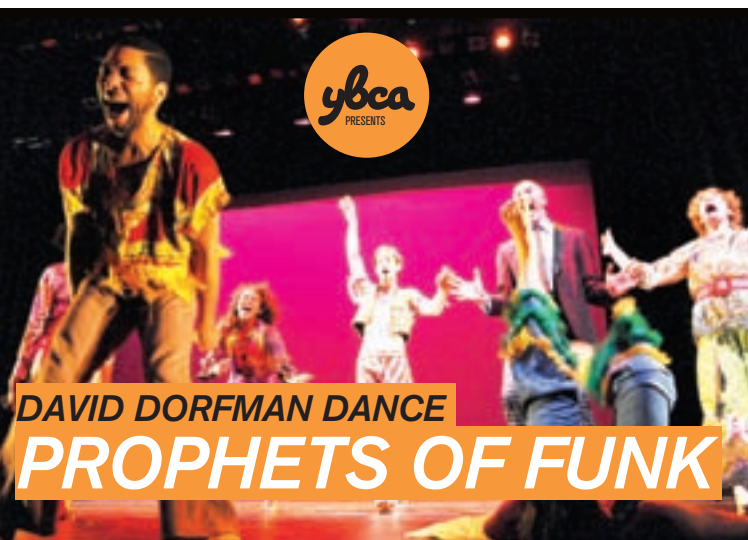
21, \$55, [guardsmen.org/presidio10](http://guardsmen.org/presidio10). The Sports Basement, 610 Old Mason, San Francisco, 437-0100, [www.sportsbasement.com/SS\\_web\\_Presidio.asp](http://www.sportsbasement.com/SS_web_Presidio.asp).

**Presidio Y Trails Fun Run:** Healthy Kids Day celebration featuring a 5K and a 1.5-mile run whose course includes Inspiration Point, El Polin Springs, and more. Sat., April 27, 8 a.m., \$19-\$40, [ymcasf.org/presidio/trailrun](http://ymcasf.org/presidio/trailrun). Presidio Community YMCA, 63 Funston, San Francisco, 447-9622, [ymcasf.org/Presidio/index.html](http://ymcasf.org/Presidio/index.html).

**S.F. FrontRunners' Run:** Each week a gay-friendly group of runners meets for a 3-to-5-mile jog from the Embarcadero to Aquatic Park. Tuesdays, 6:30 p.m., [www.sffrontrunners.org](http://www.sffrontrunners.org). Ferry Building, 1 Ferry Building, San Francisco, 983-8000, [www.ferrybuildingmarketplace.com](http://www.ferrybuildingmarketplace.com).

**SF IndieFest Roller Disco Party:** With skate rentals and provided by Black Rock Roller Disco. First Friday of every month, 8 p.m. Continues through July 5, \$10, [www.sfindie.com](http://www.sfindie.com). Women's Building, 3543 18th St., San Francisco, 431-1180, [www.womensbuilding.org/content/](http://www.womensbuilding.org/content/).

**Sunday Open Gyms:** The San Francisco Gay Basketball Association. Sundays, \$5, [www.sfgba.com](http://www.sfgba.com). Eureka Valley Recreation Center, 100 Collingwood, San Francisco, 831-6810, [www.sfgov.org](http://www.sfgov.org).



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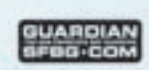
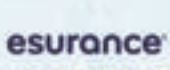
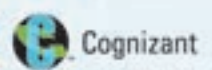
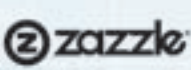
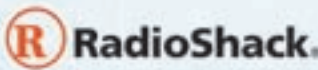
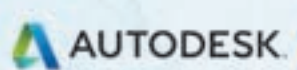
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## ARTS + CULTURE SEX

# Strip

Male strippers to Ms. Leather:  
Your week in sex events

BY CAITLIN DONOHUE  
caitlin@sfbg.com

**SEX** Last week, local blog SFist reported that a gay strip club named Randy Rooster was in escrow to snag the building formerly occupied by Diesel's distressed-kneecap denim and elite luggage sets on Harvey Milk Plaza.

Randy Rooster denuded its website of all info before we even had a chance to wonder. But what exactly a gay strip club would mean — much less in a neighborhood where you can't swing a patent leather mini-backpack without hitting a gyrating go-go — remained to be explained. Surely limos full of bachelorette party "woo!" girls would figure it out for us.

To satisfy our curiosity over the waxed and winking men of the pole, I took the opportunity to chat with Justin Whitfield, who stripped for years at Le Bare (www.lebare.com), a Houston strip club catering to straight ladies. He tells me the club became the country's premier spot for rich and lonely oil wives during the late 1970s and '80s.

Whitfield and fellow manmeat Taylor Cole recently published *Take It Off!: The Naked Truth About Male Strippers*, on the heels of stripper-pride flick *Magic Mike*. "The movie's awesome," Whitfield says. "In my real world, I don't tell people I was a stripper. Now I can hold my head up."

The book's publisher is Ellora's Cave (www.ellorascafe.com), whose catalogue is mainly heavy-breathing romance novels. While I can't say I recommend *Take It Off!* as a literary endeavor, I can tell you that the pic of Cole chair-dancing and the "Sexcapades" chapter are looks into world without equal in a Randy Rooster-less San Francisco.

To the South Bay bachelorettes who will surely flock to any future Chippendales-like endeavors in the city, Whitfield counsels enthusiasm: "I cannot stand the women who come in and have made up their mind not to have fun," he says. "If I'm in a real good mood I can convert these ladies. But sometimes, it's like I don't want to be around her because she's depressing."

But don't get too stoked party girls — those jouncing Speedos are

not gift bags. "I've had my bottoms pulled down," Whitfield tells me ruefully. "Not fun."

### THE WHORECAST LIVE

The scuttlebutt over sex worker Siouxsie Q's copyright infringement of "This American Life" proved fortuitous — though the porn star capitulated to Ira Glass and changed her show's name from "This American Whore" to the current pun, the controversy attracted iTunes listenership, and led to a Savage Love feature for Siouxsie. Tonight, she remixes her original concept with a Tonight Show-style live format featuring sex auteurs from next month's SF

Sex Workers Film and Arts Festival (May 18-26, www.sexworkerfest.com). Thu/18, 8pm, \$20-50. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org; www.thewhorecast.com

### LAURA ANTONIOU READING

She rose to fame by creating an extensive master-slave society in the pages of her BDSM fantasy series The Marketplace, but Antoniou reads tonight from her latest: The Killer Wore Leather, a kinky mystery novel. The reading kicks off a week of SF engagements for the writer including the Ms. Leather pageant, Bawdy Storytelling on Sun/21 (www.bawdstorytelling.com), and Wicked Grounds on Tue/23 (www.wickedgrounds.com).

Thu/18, 6:30-7:30pm, free. Good Vibrations, 1620 Polk, SF. www.goodvibes.com

### INTERNATIONAL MS. LEATHER PAGEANT

Leatherwomen the world over flock to SF for this annual contest crowning the individual who becomes the community's spokesperson, role model, and mentor. Check out workshops, boots and cigar parties, and of course, Saturday night's pageant, where 2012 titleholder Sara Vibes makes way for fresh meat.

Thu/18-Sun/21, \$35-199. Holiday Inn Golden Gateway, 1500 Van Ness, SF. www.imsl.org **SFBG**

*For more tips on dating male strippers from the author of Take it Off!, check out the Guardian's SEX SF blog.*











HEEEERE'S RODNEY! DIRECTOR ASCHER KNOWS A THING OR TWO ABOUT OBSESSION. TOP PHOTO BY JOSEPH CULTICE; BOTTOM PHOTO BY RODNEY ASCHER

BY CHERYL EDDY  
cheryl@sfbg.com

**FILM** Though he's now living in Los Angeles, Rodney Ascher was a San Franciscan "for years and years," he says, adding that he used to spend "a lot of time at Craig Baldwin's Other Cinema." He also has praise for the Roxie, the venue that'll be hosting the local premiere of his *Room 237* — a fascinating, kinda disturbing documentary that burrows deep down the rabbit hole with people who are obsessed with Stanley Kubrick's 1980 horror masterpiece *The Shining*.

The Roxie screens that film Thu/18, and opens Ascher's doc Fri/19; Ascher hints that he'll journey to SF for the occasion. I spoke with him about Kubrick, Italian horror, and other mind-bending topics.

## San Francisco Bay Guardian

How did you find your five subjects?

**Rodney Ascher** Before I did the first interview, [producer] Tim Kirk and I spent maybe a year researching different theories about *The Shining* and people who were writing about it. Some people were fairly well-known to us, like Bill Blakemore, who has the Native American [theory]. His article was syndicated in newspapers in 1987, and has been reprinted all over the internet, so he was a person that we always wanted to talk to. Jay Weidner, who talks about subliminal techniques and allusions to the space program — his essay has circulated pretty widely online too.

So we started with them, and we would find other people as we went. The writer Jonathan Lethem, who's had a lot of interesting things to say about *The Shining*, turned me on to John Fell Ryan, a guy in Brooklyn who'd been screening the movie backwards and forwards at the same time. Not only was that amazing in and of itself, but like a lot of this other stuff we were finding, it was amazing that it had only happened in the time since we'd started the project. A lot of [*Room 237*] is about the substance of what people are saying about *The Shining* — but it's also very concerned with this phenomenon at the beginning of the 21st century, where an awful lot of people seem obsessed with this movie made in 1980, and isn't that interesting, and why is that happening?

**SFBG** What was the interview process like?

**RA** I mailed [each subject] a digital audio recorder, and I would talk to them via Skype from my studio. I'd



# Looking over the Overlook

..... Filmmaker Rodney Ascher entices viewers into 'Room 237' .....

have a list of questions based on what I knew about what they had written, but oftentimes the more open-ended questions would lead in more interesting directions: "What was the first time you saw *The Shining*?" or "When did you figure out this idea? How did it come to you?"

I read someplace that one of the best interview questions is just, "Why?" I don't have much of a hard-core documentary background, so I haven't interviewed tons of people, but I figured out pretty quickly that the less I said, the better.

**SFBG** What role do you think the internet has played in this growing obsession with *The Shining*?

**RA** I think it's got everything to do with it. Things like YouTube videos and digital technology in general allow us to look at movies more carefully. We try to have a little bit of a subplot of people being able to watch the movie in theaters, and then on home video, on DVD, Blu-ray, YouTube. As [the opportunity to watch the film again] increases, the way we watch it changes.

But it's also things like comment

threads and blog postings, which allow people to share ideas with other folks in a way that was never possible before. Even if you could write a newspaper article or a magazine entry, there are very practical length considerations that you'd have to work with. But now, if you feel like writing a 125-page article about the manager of the Overlook Hotel, you can put it up on your blog, and there's no limit to how much detail you can include.

**SFBG** Both your 2010 short *The S From Hell* and *Room 237* are about hidden meanings and subtexts. What draws you to those themes?

**RA** *The S From Hell* started because I read about these people who had a childhood phobia of the old Screen Gems logo, and I had a flashback to myself at the age of three. Although my experience wasn't quite as intense, I had a similar strong, con-

fused reaction to that thing. And I've watched *The Shining* again and again, and have been obsessed with it, even if I haven't come close to deciphering it. So it may be that — although I barely appear in these movies — there's an autobiographical quality to this, that I'm recognizing aspects of myself in what these folks are doing. But maybe it's not best for me to try to analyze *Room 237* too deeply!

**SFBG** The *Shining* isn't the only film used to illustrate Room 237. How did you decide what else to use? I spotted clips from Lamberto Bava's *Demons* (1985), for example.

**RA** It was kind of instinctual. I tried to [gather] movies from a similar time or place to *The Shining*, but in all respects, I'm making a connection between *The Shining* and these other films. Sometimes it might be very literal, sometimes it might be personal to my own history.

In a big-picture sense, I think we're talking about the ways movies get into our heads. Bill

Blakemore, one of our interviewees, has a great phrase where he compares *The Shining* to a dream, and Stanley Kubrick's process of filmmaking

to dreaming — that you condense everything that's happened in your life up to that point, and then it comes out in dreams, in some kind of strange new version.

*Demons* is a movie about the line between what's happening on the screen, and what's happening in the audience, getting very blurry. So for people who are familiar with *Demons*, the connection might play very clearly; but for people who aren't, they're still seeing a really stylishly shot scene of people in a theater in the early '80s who are struggling to understand this very baffling movie they've been presented with.

**SFBG** Room 237's sound design is very distinctive. Can you talk about how that came together?

**RA** The sound design is by Ian Herzon, an amazing guy who was able to create this heavy, atmospheric mix. It was important to me that *Room 237* played more as an immersive experience than as a dry piece of journalism. In a weird way I wanted it to be kind of a horror movie in itself. And Ian has worked on some of the *Resident Evil* movies, so that was a style that he was comfortable with.

The music is by William Hutson and Jonathan Snipes, who specialize in [horror themes]. Jonathan plays in a band called Nilbog, which performs, like, music from *Dawn of the Dead* (1978) and *Suspria* (1977) live in concert. Their studio looks like a museum of analog synthesizers. So when I was discussing the music I wanted for the film, and I was talking about the early '80s, Italian synthesizer scores, or John Carpenter music, or Tangerine Dream's score for *Sorcerer* (1977), we spoke the same language very quickly. I love the way the synth scores have this trance-inducing, meditative effect. They sometimes have even quasi-religious aspects to them, which seemed kind of appropriate, since we're looking at *The Shining* the way some people interpret the Bible.

**SFBG** What is your reaction when you hear people say, "After seeing *Room 237*, I'll never watch *The Shining* the same way again?"

**RA** That's great! And another thing that a lot of them say is, "I'm gonna go and immediately re-watch *The Shining*," which is awesome. *The Shining* is a maze that certainly me and the people that we talked to can't get out of — so there's something satisfying about luring other people back into the middle of it. **SFBG**

**ROOM 237** opens Fri/19 at the Roxie.





# Able fables

Fairy-tale inspiration done right, in two delightful imports

BY DENNIS HARVEY  
arts@sfbg.com

**FILM** The weak recent likes of *Jack the Giant Slayer* and *Hansel & Gretel: Witch Hunters* revealed the extent of expensive, formulaic action-movie lameness with which Hollywood is now determined to treat every story of universal familiarity (and conveniently, no pesky copyright). No doubt there will be a *Cinderella*: *Bitch is Goin' Postal* somewhere in our future before the cycle spins out, if it ever does.

But fairy tales have such appeal that it's hard not to want filmmakers to do interesting things with them, as opposed to the things they generally are doing with them. Two new



PHOTO BY COHEN MEDIA GROUP/YUNO HARAHAM

sighted, Nicolas Maury plays Ruben, a Parisian who came to Finland to pursue a masters in "comparative sauna studies" but stayed on for perfect boyfriend Teemu (Jarkko Nieminen). With his skinny body language so floppy it's like a master class in theatrical nelliness, Ruben gives off an air of someone ready at any moment to deliver a shrill hissy fit or world-class sulk. Not that he has occasion to, however, in this northern paradise of friendly moose, candy-colored villages, and postal delivery customers (the sauna thing didn't pan out) who invariably greet him at the door with tasty snacks.

Of course, it's a paradise he must be cast out of, after an inexplicably violent altercation with a customer on his route results in Teemu calling Ruben a "thieving murderer" and sending him back to (as the BF's mother puts it) "that horrible country." There, torn from the political correctness of the great white north, he's

forced to deal with his ever-dysfunctional family: Mom (Carmen Maura) still thinks he just needs to meet "a nice Jewish girl," Dad (Jean-François Stevénil) is cheating on her, sis (Amira Casar) is probably divorcing her "asshole goy husband," and bro (Clément Sibony) is fed up with having to hold their hands through every new crisis.

Written by Buch and Christophe Honoré (not a guy usually associated with levity), *Let My People Go!* wends its way toward the predictable reconciliations all around with a certain sweetness and a great deal of inspired silliness. None more inspired than everything done by Maury, whose extreme stereotype might be offensive in another context — but in this

endearing fable of tolerance, Ruben is as lovable as he is haplessly funny.

Pablo Berger's *Blancanieves* is something else — Snow White, to be exact, transplanted to 1920s Spain and told (à la 2011's *The Artist*) in the dialogue-free B&W style of that era's silent cinema. If you saw the two crappy overblown Hollywood takes on that fairy tale last year, my condolences, but this is probably its best cinematic incarnation ever not made by someone called Walt.

Here, Snow is the daughter of a famous bullfighter (a beautiful performance by Daniel Giménez Cacho) who's paralyzed physically in the ring, then emotionally by the death of his flamenco star wife (Inma Cuesta) in childbirth. He can't bring himself to see his daughter until a grandmother's death brings little Carmencita (the marvelous Sofía Oria) to the isolated ranch he now shares with nurse-turned-second-wife Encarna — Maribel Verdú as a very Jazz Age evil stepmother, whose vanity expresses itself in outrageous fashion spreads for the socialite columns. Once the girl matures (now played by the ingratiating, slightly androgynous Macarena García), Encarna senses a rival, and to save her life Carmen literally runs away with the circus — at which point the narrative slumps a bit. But only a bit.

Where *The Artist* was essentially a cleverly sustained gimmick elevated by a wonderful central performance, *Blancanieves* transcends its ingenious retro trappings to offer something both charming and substantive. Berger doesn't treat the story template as a joke — he's fully adapted it to a culture, place, and time, and treats its inherent pathos — you didn't see much of that in last year's *Mirror Mirror* or *Snow White and the Huntsman*, did you? — with great delicacy. It's hard to imagine who wouldn't enjoy *Blancanieves* — well, excepting the audience for *Hansel & Gretel: Witch Hunters*. **SFBG**

LET MY PEOPLE GO! and BLANCANIEVES  
open Fri/19 in Bay Area theaters.



PHOTO COURTESY OF ZEITGEIST FILMS

European movies for grown-ups take elements of such tales — one a very familiar story template, the other just the tenor of a shiny, hyper real fable — and while they haven't a great deal else in common, they both happen to be among the most delightful entertainments we're likely to see this year.

Mikael Buch's French first feature *Let My People Go!* is a fairy tale in the sense of something like *Ma vie en rose* (1997) or *Potiche* (2010) — it's a warmhearted social satire stylized as if everyday life were constantly poised to break into a production number. Also, its protagonist is *such* a fairy: in what's possibly the most inspired physical comedy performance by a French (or maybe any) actor since Jean Dujardin was last

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

OPENING

**The Angels' Share** The latest from British filmmaker Ken Loach (2006's *The Wind that Shakes the Barley*) and frequent screenwriter collaborator Paul Leverty contains a fair amount of humor — though it's still got plenty of their trademark grit and realism. Offered "one last opportunity" by both a legal system he's frequently disregarded and his exasperated and heavily pregnant girlfriend, ne'er-do-well Glaswegian Robbie (Paul Brannigan) resolves to straighten out his life. But his troubled past proves a formidable roadblock to a brighter future — until he visits a whiskey distillery with the other misfits he's been performing his court-ordered community service with, and the group hatches an elaborate heist that could bring hope for Robbie and his growing family ... *if his gang of "scruffs" can pull it off.* Granted, there are some familiar elements here, but this 2012 Cannes jury prize winner (the fest's de facto third-place award) is more enjoyable than predictable — thanks to some whiskey-tasting nerd-out scenes, likable performances by its cast of mostly newcomers, and lines like "Nobody ever bothers anybody wearing a kilt!" (not necessarily

true, as it turns out). Thankfully, English subtitles help with the thick Scottish accents. (1:41) *Embarcadero.* (Eddy) **Blancanieves** See "Able Fables." (1:44) *Embarcadero.* **Let My People Go!** See "Able Fables." (1:28) *Opera Plaza, Shattuck.* **Oblivion** Tom Cruise and Morgan Freeman star in this dystopian sci-fi tale set on a ravaged planet Earth, circa 2077. (2:05) *Balboa, Marina.* **Room 237** See "Looking Over the Overlook." (1:42) *Roxie.*

ONGOING

**The Company You Keep** Robert Redford directs and stars as a fugitive former member of the Weather Underground, who goes on the run when another member (Susan Sarandon) is arrested and a newspaper reporter (Shia LaBeouf) connects him to a murder 30 years earlier during a Michigan bank robbery. Both the incident and the individuals in *The Company You Keep* are fictive, but a montage of archival footage at the start of the film is used to place them in the company of real-life radicals and events from the latter days of the 1960s-'70s antiwar movement. (The film's timeline is a little hard to figure, as the action seems to be present day.) Living under an assumed name, Redford's Nick Sloan is now a recently widowed public interest lawyer with a nine-year-old daughter, still fighting the good fight from the suburbs of Albany, NY — though





some of his movement cohorts would probably argue that point. And as Nick heads cross-country on a hunt for one of them who's still deep underground, and LaBeouf's pesky reporter tussles with FBI agents (Terrance Howard and Anna Kendrick) and his besieged editor (Stanley

Tucci) — mostly there to pass comment on print journalism's precipitous decline — there's plenty of contentious talk, none of it particularly trenchant or involving. Redford packs his earnest, well-intentioned film with stars delineating a constellation of attitudes about revolution, jus-

tice, and violent radical action — Julie Christie as an unrepentant radical and Nick's former lover, Nick Nolte and Richard Jenkins as former movement members, Brendan Gleeson as a Michigan police detective involved in the original investigation, Chris Cooper as Nick's estranged and disapproving younger brother. But their scrutiny, and the film's, feels blurry and rote, while the plot's one major twist seems random and is clumsily exposed. (2:05) *Albany, SF Center, Sundance Kabuki.* (Rapoport) **42** Broad and morally cautious, *42* is nonetheless an honorable addition to the small cannon of films about the late, great baseball player Jackie Robinson. When Dodgers owner Branch Rickey (Harrison Ford) declares that he wants a black player in the white major leagues because "The only real color is green!", it's a cynical explanation that most people buy, and hate him for. It also starts the ball curving for a PR shitstorm. But money is an equal-opportunity leveling device: when Robinson (Chadwick Boseman) tries to use the bathroom at a small-town gas station, he's denied and tells his manager they should "buy their 99 gallons of gas another place." Naturally the gas attendant concedes, and as *42* progresses, even those who reject Robinson at first turn into men who find out how good they are when they're tested. Ford, swash-buckling well past his sell-by date, is a fantastic old coot here; his "been there, lived that" prowess makes you proud he once fled the path of a





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FILM LISTINGS

JOE DON BAKER STARS AS THE TITULAR LOOSE-CANNON COP IN 1975'S *MITCHELL*, SCREENING THIS WEEK AT THE VORTEX ROOM.

rolling bolder. His power moves here are even greater, but it's ultimately Robinson's show, and *42* finds a lot of ways to deliver on facts and still print the legend. (2:08) *Four Star*, *Marina*, *Metreon*, *1000 Van Ness*, *Sundance Kabuki*, *Vogue*. (Vizcarrondo) **Upstream Color** A woman, a man, a pig, a worm, *Walden* — what? If you enter into Shane Carruth's *Upstream Color* expecting things like a linear plot, exposition, and character development, you will exit baffled and distressed. Best to understand in advance that these elements are not part of Carruth's master plan. In fact, based on my own experiences watching the film twice, I'm fairly certain that not really understanding what's going on in *Upstream Color* is part of its loopy allure. Remember Carruth's 2004 *Primer*? Did you try to puzzle out that film's array of overlapping and jigsawed timelines, only to give up and concede that the mystery (and sheer bravado) of that film was part of its, uh, loopy allure? Yeah. Same idea, except writ a few dimensions larger, with more locations, zero tech-speak dialogue, and — yes! — a compelling female lead, played by Amy Seimetz, an indie producer and director in her own right. Enjoying (or even making it all the way through) *Upstream Color* requires patience and a willingness to forgive some of Carruth's more pretentious noodlings; in the tradition of experimental filmmaking, it's a work that's more concerned with evoking emotions than hitting some kind of three-act structure. Most importantly, it manages to be both maddening and moving at the same time. (1:35) *Roxie*. (Eddy) **SFBG**

FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Marina** 2149 Chestnut. www.Intsf.com/marina\_theatre

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**New People Cinema** 1746 Post. www.newpeople-world.com.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Center** Mission between Fourth and Fifth Sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore. 929-4650.

**Vogue** Sacramento/Presidio. 221-8183.

**BAY AREA**

**Albany** 1115 Solano, Albany. (510) 464-5980.

**AMC Bay Street** 16 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980.

**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Magick Lantern** 125 Park Place, Point Richmond. (510) 234-1404.

**New Parkway** 474 24th St, Oakl. (510) 658-7900.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**



Schedules are for Wed/17-Tue/23 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6-10. "We Are Winning, Don't Forget: Short Works by Jean-Gabriel Périot," Fri, 8. Filmmaker in person. "Other Cinema: Optronica," works by sound artist John Davis and others, Sat, 8:30.

**BALBOA** 3630 Balboa, SF; www.cinemasf.com/balboa. \$7.50-10. **The Cliff House and Sutro Heights** (Wyrsh, 2013), Wed-Thu, noon, 2:30, 4:45, 7, 9:20.

**BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS** 1924 Cedar, Berk; www.bfuu.org. \$5-10 donation (no one turned away for lack of funds). **The Truth About the War on Libya**, Thu, 7.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-13. •**Blow-Up** (Antonioni, 1966), Wed, 7, and **Deep Red** (Argento, 1975), Wed, 9:10. "Academy of Art University's Annual Epidemic Film Festival," Thu, 4. Get free tickets by calling 1-800-544-2787. "Midnites for Maniacs: Tribute to Sadie Hawkins Triple Bill:" •**Romy and Michele's High School Reunion** (Mirkin, 1997), Fri, 7:30; **Pretty in Pink** (Hughes, 1986), Fri, 9:30; and **Carrie** (De Palma, 1976), Fri, 11:30. **The Last Unicorn** (Bass and Rankin, Jr., 1982), Sat, 11am-4pm. With book author Peter S. Beagle in person; co-sponsored by the Cartoon Art Museum (full event details at www.cartoonart.org). •**Hedwig and the Angry Inch** (Mitchell, 2001), Sat, 7:10, and **The Adventures of Priscilla, Queen of the Desert** (Elliott, 1994), Sat, 5, 9. **Lawrence of Arabia** (Lean, 1962), Sun, 2, 7. •**Chasing Ice** (Orlowski, 2012), Mon, 7, and **Samsara** (Fricke, 2011), Mon, 8:40.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **Ginger and Rosa** (Potter, 2012), call for dates and times. **On**

**the Road** (Salles, 2012), call for dates and times. **Quartet** (Hoffman, 2012), call for dates and times. **Renoir** (Bourdos, 2012), call for dates and times. **Matinee** (Dante, 1993), Thu, 7. Twentieth anniversary 35mm screening presented by journalist David Templeton and special guests.

**CLAY** 2261 Fillmore, SF; www.landmarktheatres.com. \$9-15. **Aya: Awakenings** (Razam and Parish), Wed, 7. "Midnight Movies:" **The Big Lebowski** (Coen, 1998), Fri-Sat, midnight.

**DREAM INSTITUTE** 1627 University, Berk; www.verticalpool.com. \$10. **Under a Shipwrecked Moon** (Alli, 2003), Fri, 7:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, milibrary.org/events. \$10 (reservations required as seating is limited). "CinemaLit Film Series: April Blossoms: Japanese Screens:" **Cast Me If You Can** (Monogatari, 2010), Fri, 6.

**NEW PARKWAY** 474 24th St, Oakl; www.thenew-parkway.com. \$6-10. "New Parkway Classics:" **Repo Man** (Cox, 1984), Thu, 9pm. "Thrillville:" **Starcrash** (Cozzi, 1978), Sun, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "The Spanish Mirth: The Comedic Films of Luis García Berlanga:" **La escopeta nacional** (1978), Wed, 7. "And God Created Jean-Louis Trintignant:" **The Conformist** (Bertolucci, 1970),

Thu, 7; **Three Colors: Red** (Kieslowski, 1994), Fri, 7; **Trans-Europ-Express** (Robbe-Grillet, 1966), Sun, 3. "Alfred Hitchcock: The Shape of Suspense:" **Foreign Correspondent** (1940), Fri, 9; **Psycho** (1960), Sat, 8:30. "Afterimage: Leonard Retel Helmrich's Trilogy:" **Position Among the Stars** (2010), Sat, 5:30; **Eye of the Day** (2001), Sun, 5:15; **Shape of the Moon** (2004), Tue, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Upstream Color** (Carruth, 2013), Wed-Thu, 7, 9:15. **The Shining** (Kubrick, 1980), Thu, 9:15. **Room 237** (Ascher,

2012), April 19-25, 6:30, 8:30, and 9:30 (also Sat-Sun, 2:45). "Le Noir de Nuit," film noir programming to be announced, Tue, 6:30.

**VORTEX ROOM** 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Assault on Vortex 13:" •**Mitchell** (McLagen, 1975), Thu, 9, and **Samurai Cop** (Shervan, 1989), Thu, 11.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; www.ybca.org. \$8-10. "Thai Dreams: The Films of Pen-ek Ratanaruang:" **Invisible Waves** (2006), Thu, 7:30; **Sixtynin9** (1999), Sun, 2. **SFBG**



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FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349575-00. The following is doing business as THE ELEPHANT COLLECTIVE, 1144 Larkin Street, San Francisco, CA 94109. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/01/13. This statement was signed by Jeremy Katz in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 11, 2013. L#00060; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and 5/1, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350051-00. The following is doing business as SF Party Hats. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 03/15/13. This statement was signed by Sergio Alcanfor in CA. This statement was filed by Marielyne L. Argente, Deputy County Clerk, on Mar. 29, 2013. L#00058; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349382-00. The following is doing business as Glasses + Braces, 526 Chenery St., San Francisco, CA, 94131. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on:

03/01/13. This statement was signed by Jennifer L. Kellogg in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 1, 2013. L#00061; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349829-00. The following is doing business as New Look Furniture MFG. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Doug Wasmuth in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 21, 2013. L#00064; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350004-00. The following is doing business as Mothercraft Midwifery, 2543 Bryant St., San Francisco, CA 94110. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/26/13. This statement was signed by Kara Engelbrecht in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Mar. 28, 2013. L#00062; Publication: SF Bay Guardian. Dates: Apr. 10, 17, 24 and May 1, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349922-00. The following is doing business as DRIPMODULE, 926 Howard Street, San Francisco CA 94103. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 03/25/13. This statement was signed by End-jang Tanumihardja in CA. This statement was filed by Jeanette Yu, Deputy County Clerk, on Mar. 25, 2013. L#00057; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349818-00. The following is doing business as 1) Elite, 2) Elite Security, 3) Elite Services, 1750 Montgomery St., Suite 107, San Francisco, CA 94111. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/20/13. This statement was signed by John Kontopoulis in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on Mar. 20, 2013. L#00055; Publication: SF Bay Guardian. Dates: Mar. 27 and Apr. 3, 10, 17, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349853-00. The following is doing business as ROBBINS FAMILY LAW, 601 California Street, 21st Floor, San Francisco, CA 94108. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 10/06/2005. This statement was signed by Kelly Robbins in CA. This statement was filed by Elsa Campos, Deputy County Clerk, on Mar. 22, 2013. L#00054; Publication: SF Bay Guardian. Dates: Mar. 27 and Apr. 3, 10, 17, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349957-00. The following is doing business as Dilan Consulting Group, 119 Lyon St., Suite B, San Francisco, CA 94117. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/23/13. This statement was signed by Eugene Dilan in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Mar. 26, 2013. L#00055; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0349987-00. The following is doing business as Slavik Chiropractic, 1486 Oakdale Ave, San Francisco, CA 94124. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Janelle Slavik in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on Mar. 27, 2013. L#00056; Publication: SF Bay Guardian. Dates: Apr. 3, 10, 17, 24, 2013.  
NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Mar. 7, 2013. To Whom It May Concern: The name of the applicant is: BUDDHA BOY FOODS, INC. The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 226 KEARNY ST, SAN FRANCISCO, CA 94108-4503. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00059; Publication Date: April 10, 17, 24, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549368. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sheridan Sinclair Forbes for change of name. TO ALL INTERESTED PERSONS: Petitioner Sheridan Sinclair Forbes filed a petition with this court for a decree changing names as follows: Present Name: Sheridan Sinclair Forbes. Proposed Name: Sheridan Sinclair-Bell. THE COURT ORDERS that all persons interested in this matter shall appear before this court at

the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 20, 2013. L#00053, Publication dates: Mar. 27 and Apr. 3, 10, 17, 2013.  
ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549377. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Maria Ramona Carmen Sanchez for change of name. TO ALL INTERESTED PERSONS: Petitioner Maria Ramona Carmen Sanchez filed a petition with this court for a decree changing names as follows: Present Name: Maria Ramona Carmen Sanchez. Proposed Name: Maria Ramona Carmen Hannigan. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NO-TICE OF HEARING Date: 5/23/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Mar. 22, 2013. L#00063, Publication dates: Apr. 10, 17, 24 and May 1, 2013.  
PUBLIC NOTICE OF MEETING SAN FRANCISCO AIDS FOUNDATION BOARD OF DIRECTORS - FULL REGULAR MEETING MORRISON & FOERSTER 425 MARKET STREET, 34TH FLOOR SAN FRANCISCO, CA 94111  
APRIL 17, 2013, 6:00-9:00 PM  
Notice is hereby given that a full regular meeting of the San Francisco AIDS Foundation Board of Directors will be held at 6:00 pm on Wednesday, April 17, 2013 on the 34th floor at Morrison & Foerster located at 425 Market Street in San Francisco, CA.  
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0350314-00. The following is doing business as Dog Boy Productions, 1550 Filbert St. #4, San Francisco, CA 94123. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Scott Mignola. This statement was filed by Melissa Ortiz, Deputy County Clerk, on Apr. 10, 2013. L#03333; Publication Dates: Apr. 17, 24, & May 1, 8, 2013.

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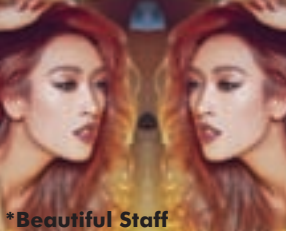


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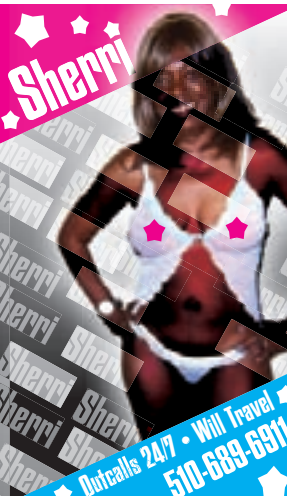
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